

JANUARY 2016

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antennae

What's in the air this month, edited by Nathalie Wilson



1 Italian textile house C&C Milano offers ten tasty trimmings that will outlast those accompanying your Christmas turkey. Shown, from left, 'Zip' and 'Tigre' are available in eight colours and cost £49 and £43 per m respectively.

Ring 020 3583 3303, or visit cec-milano.com.



2



3

2 Hidden away in what was once a secret aeroplane factory in a former quarry, Joanna and Julius Reed apply liquefied silver to glass, in much the same way the Victorians did. And what of the finished articles? Surely the fairest of any mirror, mirror on the wall, including these tiles. Shown: bespoke 'Cut' and bevel-edged 'Metro' designs (£294 per sq m). Ring 01761 568241, or visit antiquedmirror.com.



5

3 With their pared-down forms and minimal decoration, the new hand-crafted 'Simple' porcelain mugs and beakers from Wiltshire-based pottery John Julian are sure to be everyone's cup of tea. Available in a choice of two striped finishes in a total of five colourways, they cost £26 and £19 respectively. Ring 01722 744805, or visit johnjuliandesign.co.uk.



4

4 For the benefit of those not following the Turner Prize, nominee Assemble's Granby Workshop is a social enterprise born out of the community-led regeneration of a Liverpool neighbourhood. Its handcrafted homewares are made using debris from the houses slated for restoration, and are intended for use therein. However,

if you place an order before the show ends on 17 January – when production begins – you too can own a piece of the project. Shown: marbled table (from £250) and 'Workshop' bench and trestles (from £75 each). Visit granbyworkshop.co.uk.



5 The adjectives 'sculptural' and 'crafted' often spring to mind when contemplating the Italian architect Umberto Riva's lights. They certainly apply to his 'E63' lamp – one of two limited-edition reissues by Antonia Jannone (of the eponymous design gallery in Milan). Available in steel, copper or bronze, prices start at £1,279



approx. Ring 00 39 02 2900 2930, or visit antonijannone.it.

6 Mille et Claire's textile products have that *je ne sais quoi* peculiar to the strand of French design realised with refined ethnic craft skills. Shown: hand-block-printed 'Rezaï Raymond' quilted blanket, £405 approx, and hand-woven wool/cotton 'Manipuri' cushions, from £48 approx each. Ring 00 33 6 60 37 32 11, or visit milleetclaire.fr.



7 Nomess Copenhagen presents a picture-perfect way to display artworks: its acrylic-and-polystyrene poster frames are available in six sizes. Prices start at £20.60 approx for an A5 example. Ring 00 45 39 209 209, or visit nomess.dk.



8 Named in part after the inventors of the hot-air balloon, Hugues Thieffry's 18th-century-inspired 'Mongolfière Versailles' chandelier (£8,560 approx) is a grand embodiment of the Tief founder's sky-high aspirations. It's not just because it measures 3m tall, but rather, like all his designs, it helps perpetuate traditional artisanal skills: the crystal glass originates from Egypt, while the bronze frame is crafted in Italy. Ring 00 33 2 35 93 47 20, or visit tief.com.



9 With colours inspired by the natural world (most recently, vegetation), Argile offers ten types of paint products, including innovative ecological water-based and odourless versions made with sunflower oil. Shown: 'Vegetale' palette, from £20.10 approx per 750ml. Ring 00 33 1 34 44 11 00, or visit argile-peinture.com.



10 Le Monde Sauvage has been a purveyor of objets and textile products since the beginning of the 1970s – the very decade in which every trendy bedroom featured a rattan headboard. The Paris-based company's 'Rotin Paon' design (from £327 approx for a single; available in a range of colours) makes you wonder if it's ever stopped selling them. Ring 00 33 1 40 26 28 09, or visit lemondesauvage.com ■



George Smith

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antennae roundup

Museum and gallery giftshops are a goldmine. Miranda Sinclair weighs up the price of civilisation



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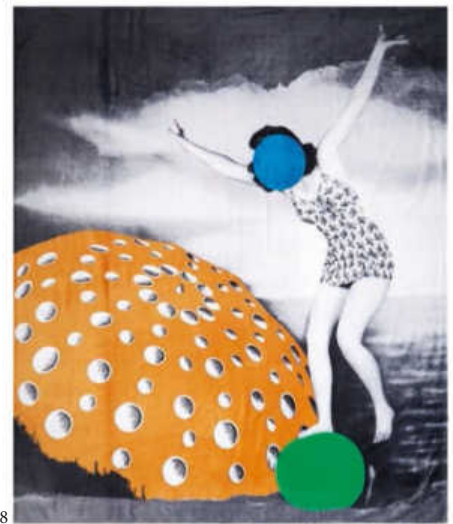
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1 Special-edition 'Type 75' desk lamp, by Paul Smith for Anglepoise, £160, Design Museum. 2 'Dianthus' throw (bottom), £120, V&A. 3 'Thorvaldsen's Self-Portrait' plaster cast, £25.70 approx, Thorvaldsens Museum. 4 'West Wind' fabric, by Duncan Grant, £55 per m, Charleston. 5 'Futurist' tea set for one, by Tullio Mazzotti, \$1,125, Solomon R. Guggenheim Museum. 6 From left: 'Biedermeier Plaid' wallpaper, \$255 per yd; 'Biedermeier Linden Branch' wallpaper, \$255 per yd; both Neue Galerie. 7 'A Map of Days' plates, by Grayson Perry, £30 each, National Portrait Gallery. 8 Towel, by John Baldessari, £90, Tate. All prices include VAT. For suppliers' details see Address Book >

antennae roundup



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1 Painted-wood imitation fragments of antique chests, by K. Christakopoulou, £213.90 approx each, Benaki Museum. 2 'Pumpkin' pillow, by Yayoi Kusama, \$500, Whitney Museum of American Art. 3 'Picture Room' pop-up card, by Another Studio, £7.50, Sir John Soane's Museum. 4 'No Stamp Act' teapot, by Hartley Greens & Co, \$119, Colonial Williamsburg. 5 'A Still Life of Flowers in a Wan-Li Vase' small tray, £18.50, National Gallery. 6 'Cat' tea towel, by Richard Bawden, £6.50, Fry Art Gallery. 7 Desk, by Josef Albers, \$5,000, Museum of Modern Art. 8 'Figure of a Parrot' sculpture, \$375, Metropolitan Museum of Art. All prices include VAT. For suppliers' details see Address Book ■



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1 'Scrapwood', by Piet Hein Eek, £520, SCP. **2** 'J16', by Hans J. Wegner for Frederica, from £1,418, Skandium. **3** 'Klara', by Patricia Urquiola, £2,060, Moroso. **4** 'Nanny', by Nanna Ditzel for Sika, £730, Twentytwentyone. **5** 'Original Chairmakers', £845, Ercol. **6** Rocker, £345, Loaf. **7** Ash 'Windsor', by Katie Walker, £2,295, Heal's. All prices include VAT. For suppliers' details see Address Book ▷



ROCK SOLID

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1 Rocking chair, by Muller van Severen, £1,274 approx, Valerie Objects.
2 'Mid Century', £350, Urban Outfitters. **3** 'Plastic RAR', by Charles and Ray Eames, £442, Vitra. **4** 'Rocker', by Ernest Race, from £800, Race Furniture. All prices include VAT. For suppliers' details see Address Book >



SHORTLIST

1 'Licce', by Jader Almeida, £4,500, The Conran Shop. **2** 'Comback', by Patricia Urquiola for Kartell, £434, Graham & Green. **3** Leather 'Aviva', by Jarrod Lim for Innermost, £2,884, Houseology. **4** Leather 'S 826', by Ulrich Böhme for Thonet, from £3,500, Chaplins. **5** 'Move', by Giorgetti, £13,432, Harrods. Throughout: balls of wool, by Rowan, from £7.50 each; single-pointed knitting pins, by Milward, from £5.15 per pair; both Liberty. Carpet: Alpine flowers 'Cobble 132-38282', £30 per sq m, Woodward Grosvenor. All prices include VAT. For suppliers' details see Address Book ■





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books

'Nothing matches', cherry-picking chez Rothschild



ROBERT KIME (by Alastair Langlands; Frances Lincoln, rrp £40) Two of the loveliest rooms in which I have ever found myself were the work of men employed as decorators by the Prince of Wales. The first was the yellow-lacquered drawing room of an 18th-century cottage orné in a clearing in a wood: the last home of Dudley Poplak, a South African-born interior designer who, at the outset of their marriage, put together rooms at Kensington Palace and Highgrove for the prince and princess. The other was the Garden Room at Clarence House, which I visited as a CNN reporter in 2003. That dizzyingly handsome scheme of artfully contrived juxtapositions was, of course, the creation of Robert Kime, subject of the present monograph.

For the layperson, Kime's work at Clarence House put him on the map. His claim to fame chiefly rests on the royal warrant bestowed on him by an admiring Charles, author of this book's foreword. As *Robert Kime* reveals, the interior designer's work for the prince in the early Noughties built on two decades of decorating experience and many more years dealing in unpredictable antiques. Kime first dealt as a young man at Worcester College, Oxford, selling direct from his student rooms to raise much-needed cash after a crisis in the family finances. Later, interior designer Geoffrey Bennison suggested he go on dealing alongside his decorating work in order to keep his eye fresh; Bennison also encouraged Kime's habit of jumbling up ordinary objects with rarefied pieces to create a homely but exhilarating mix without pretentiousness.

As these dozen schemes – including Clarence House (*WoI* Oct 2003), a Tudor manor (*WoI* Mar 2010), a new-build hideaway in the Bahamas and

an Edinburgh town house (*WoI* Oct 2007) – show, the result is an approach governed by the twin claims of comfort and calmness, coloured throughout by a wide-roving historical consciousness. Kime's is a vision that resonates with shadows of the past while providing a sense of safety and permanence bang in line with current needs for the home as a retreat from hurry and turmoil.

Nancy Reagan once reacted to a scheme created by Robert Kime in the States with the exclamation 'Nothing matches'. Perhaps more than any other practitioner currently working, Kime can claim to devise schemes that genuinely appear 'undecorated': stylish but lacking obvious contrivance, with nothing matchy-matchy and not too much strangled coordination. This is not to deny that there are stock elements here. Alastair Langlands accurately describes Kime as

a 'zealot for antique textiles'; Turkish and Middle Eastern artefacts recur, as do Arts and Crafts brown wood and metalware, and 18th-century delft tiles. Rooms invariably include a profusion of flowers and plants and, in many cases, a splendid antique carpet to anchor a disparate scheme. Unmatching sofas are heaped with cushions, and curtains – in antique textiles or Kime's own prints – are simply made without the bravura slickness of many top-end decorators. This is a sophisticated idiom, handsome rather than pretty, gutsy and confident. Happily for readers, the present, must-have book also includes six of Kime's own homes in locations from Aix-en-Provence to Bloomsbury: his vision at its purest and most compelling ■ **MATTHEW DENNISON's** most recent book is *'Behind the Mask: The Life of Vita Sackville-West'* (William Collins paperback) ▷





PARADISE AND PLENTY: A ROTHSCHILD FAMILY GARDEN (by Mary Keen; Pimpernel, rrp £50) For centuries in Britain it was standard practice for a country house to be self-sufficient in produce from its walled kitchen garden. And in the great estates, growing exotic fruit for the table in glasshouses was a matter of some pride: Jane Austen's social climber General Tilney (in *Northanger Abbey*) can't help boasting of the hundred pineapples grown in his. But fully staffed walled kitchen gardens and glasshouses became unsustainable with the loss of manpower and money after two world wars: most were grassed over, their greenhouses left to rot.

In 1991 in one such garden, the trend was reversed. *Paradise and Plenty* is a record of this unique and secret location, of the three people who made it, and the legacy of one extraordinary woman. She was Alice Rothschild, a spinster, who in 1875 built the Pavilion at Eythrope, her Trianon, where she could go during the day to escape the grandeur of her brother, Baron Ferdinand de Rothschild's, vast château of Waddesdon, five kilometres away. Always known as 'Miss Alice' she had a passionate interest in gardening, and was a formidable perfectionist who wrote to her head gardener as a friend, and reprimanded Queen Victoria for stepping over one of her flower-beds. She turned Eythrope into what one contemporary called 'the most magnificent horticultural toy seen anywhere'.

In 1988 Lord (Jacob) Rothschild inherited Eythrope, though its gardens were by then in decline, and he asked Mary Keen, the distinguished garden designer, and the author of this book, to redesign its walled area. She in her turn introduced him to Sue Dickinson, the ge-

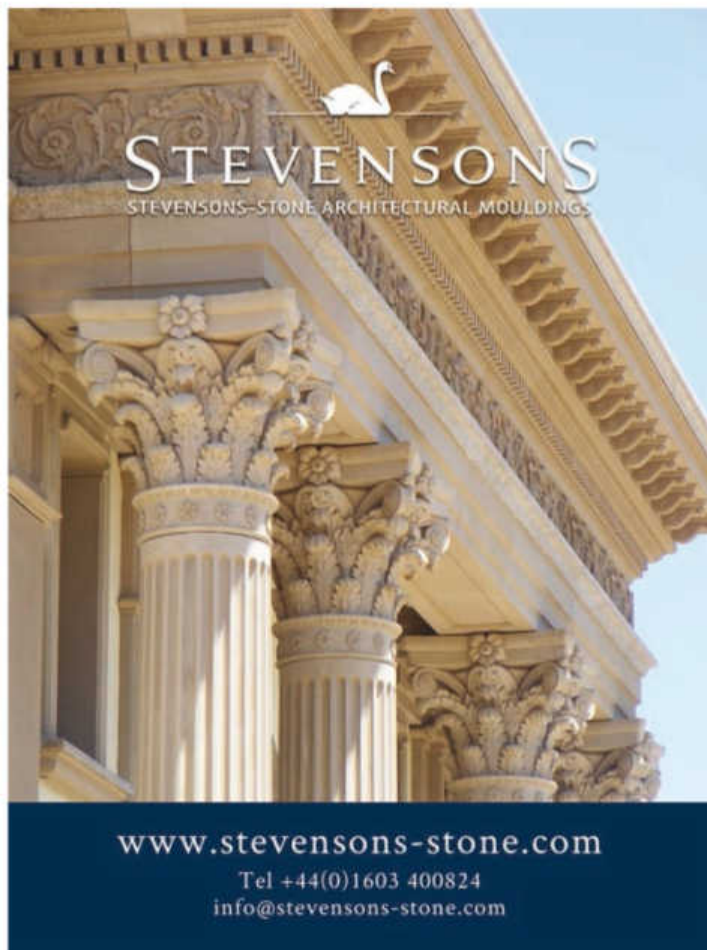
nius of a head gardener, revered by the horticultural cognoscenti, who has directed the operation for the past 25 years, with an exacting zeal that even Miss Alice would have admired. Her mission was to provide from it, all year round, vegetables, fruit and flowers for entertaining in a grand, prewar style. The garden is not open to the public, so this book is the only testimony most of us will ever see to how brilliantly she has succeeded. It is a beautiful-looking book, full of information for keen gardeners, but also to historians, as a record of a lost way of life. With its series of intriguing fold-out pages – for example, a flat snowy landscape, which opens to show the same view in summer – we see Britain's only authentically Victorian herbaceous border; no bulbs, no shrubs and definitely no grasses here. Anyone with a small greenhouse could learn to grow figs or grapes using the book, but Eythrope's cultivation of cherry trees under

glass seems more remote than the etiquette of a Chinese emperor's court. Collars of mixed molehill earth and strawy manure are moulded round the tops of the cherry-tree pots every year. Pollination, using a rabbit's foot on a long stick, takes place every midday during the flowering season, and the pots are struck with a boxwood hammer to see when they need watering: a loud musical ping confirms the pot is dry. Flowers too are grown in abundance – a thousand pelargonium cuttings are grown every year, though Lord Rothschild does not go so far as his forebear: at a time when it was considered proper for a baronet to have 20,000 bedding plants in his parterre, an earl 30,000 and a duke 40,000, Baron Ferdinand had 41,000, and replaced them four times a year ■ **ELFREDA POWNALL** is a freelance writer





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SERIOUS pursuits

Auctions, antique fairs and diverting activities, chosen by Grace McCloud



1



2

1 Coliman terracotta model of a warrior in defensive posture, 100BC-AD200, The Winter Antiques show, 22-31 Jan. 2 Fat Architecture and Grayson Perry, A House for Essex, V&A, 19 Jan. 3 Chelsea plate, c1760, Christie's, 15 Dec

While a few were fortunate enough to win a night's stay in A House for Essex – Fat Architecture and Grayson Perry's two-bedroom seaside temple to the kitsch and the kooky – the closest the rest of us could get was through our television screens. At least, that was true until the V&A announced that the Turner Prize-winning artist and Charles Holland (architect and one-time director of the now-disbanded Fat) would be holding a conversation on 19 January in its Victorian lecture hall. Expect talk of sculpture, shrines and maybe even a hovering motorbike. Details: 020 7942 2000; vam.ac.uk.

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16 DECEMBER SOTHEBY'S, NEW BOND ST, LONDON W1 19TH CENTURY EUROPEAN PAINTINGS. Fruits of labour: go bananas for Finnish Realist Helene Schjerfbeck's late masterpiece, *Lemons in a Wooden Bowl* (£300,000-£500,000). Details: 020 7293 5000; sothebys.com.

19-24 JANUARY BATTERSEA EVOLUTION, BATTERSEA PARK, LONDON SW11 DECORATIVE ANTIQUES AND TEXTILES FAIR. Sitting pretty: the fair marks its birthday with an exhibition covering 300 years of chair design, from Sheraton to Memphis. Details: 020 7616 9327; decorativefair.com.

20-24 JANUARY BUSINESS DESIGN CENTRE, UPPER ST, LONDON N1 LONDON ART FAIR. Barbara laid bare: a Hepworth sketch goes on display for the first time since 1970, at *Coast* – a special exhibition curated by the Jerwood Gallery. Details: 020 7288 6736; londonartfair.co.uk.

OUTSIDE BRITAIN

USA 23-30 JANUARY NEW YORK, NY MASTER DRAWINGS. Drawn quarter: galleries on the Upper East Side celebrate works on paper by artists that range from Raphael to Renoir. Details: 001 212 289 2227; masterdrawingsinnewyork.com.

22-31 JANUARY PARK AVENUE ARMORY, PARK AVE, NEW YORK, NY 10065 THE WINTER ANTIQUES SHOW. Model citizens: terracotta statuettes on show at Throckmorton shine light on culture and creativity in the pre-Columbian era. Details: 001 718 292 7392; winterantiquesshow.com ■



3

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1 'Mademoiselle F2948011', £115.20, Pierre Frey. 2 'Moire CA8331-283', by Christopher Hyland, £225, Simon Playle. 3 'Starlight 4806', by Art and Decor, £219, Alton Brooke. 4 'Fontana 72778-9700', by Houles, £102, Wemyss. 5 'Montrachet B2408-006', by Charles Burger, £185, Turnell & Gigon. 6 'Carlo 30086-45', £114, Rubelli. 7 'Duchess Moire SC045-06', by Sheila Coombes, £95, Brian Yates. 8 'Eolia 72894-9120', by Houles, £71, Wemyss. 9 Woven moire, £96, The Silk Gallery. 10 'TCB52205' wallcovering, by Tomita, £40, Lizzo. Background: 'Bellecour-Moiré B8109003', by Braquenié, £134.40, Pierre Frey. Prices are per m and include VAT. For suppliers' details see Address Book ▷

THE NEW WAVY

With their ever-changing depth of colour, moires will make ripples in your home. Bringing the shimmer of a kingfisher's wing and an Empire-style chic, these watered fabrics find Max Egger consumed by lustre. Photography: Franck Allais



1 'Bruggia BRU502' wallcovering, £71.50 per 10m roll, Brian Yates. 2 'Adewisi 14426-602', £110.40, Christian Fischbacher. 3 'Pizzicati 34233', £104, Nobilis. 4 '23925-3', by Kravet, £41.50, GP&J Baker. 5 'Fantasia 729-06', £90, Lelièvre. 6 'Moirage 2594-04', £149, Sahco. 7 'Lauriers 1529-04', by Tassinari & Chatel, £158, Lelièvre. Background: 'Metalsilk MS57' wallcovering, £99, Brian Yates. Prices are per m, unless otherwise stated, and include VAT. For suppliers' details see Address Book





1 'Mon Désir B2448B-002', by Charles Burger, £124.40, Turnell & Gigon. 2 Leaf 'Resplendent', £24.12, Robert Allen. 3 '15665-260', by Duralée, £105, Simon Playle. 4 'Luciana 1734-5', £155, Marvic Textiles. 5 'Starlight 4927', by Art and Decor, £219, Alton Brooke. 6 'Fabriano BR79300-307' on moiré, by Brunswig & Fils, £172, GP&J Baker. 7 'Amour Libre 024', £113.50, Dedar. 8 '29674-50', by Kravet, £43, GP&J Baker. Background: 'Solitaire 14200-124', £104.40, Christian Fischbacher. Prices are per m and include VAT. For suppliers' details see Address Book >

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Above: A FANTE ASAFO FLAG OF A WARRIOR c. 1920 Ghana Appliqué cotton on cotton 162 x 78 cm



1 'Rayures sur Moire 1270-18' wallcovering, £100, Zuber. 2 'Chinaz F1352-31', £41, Designers Guild. 3 'Moire J823F-03', by Jane Churchill, £95, Colefax & Fowler. 4 'Duchess Moire SC045-04', by Sheila Coombes, £95, Brian Yates. 5 'Moonshine MI3972-7', by Cassaro, £216, Stark. 6 'Eclipse WEC98-09' wallcovering, by Weitzner, £228, Altfield. 7 'Astra 4025-03', £115.10, Jason d'Souza. 8 'Jacopo Z370-19', £80, Zinc Textile. Background: 'Moiré 106-1003' wallcovering, £65 per 10m roll, Cole & Son. Folding boxwood ruler throughout, by Sybren, £25, Lasso. Fabric and wallcovering prices are per m, unless otherwise stated; all prices include VAT. For suppliers' details see Address Book ■



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From top:
'Music' vanity
unit and mirror
from Devon &
Devon; 'The
Tyburn' bath by
Martin Brudnizki
for Drummonds;
painted
'Kensington'
four-poster bed
from the Original
Bedstead
Company;



■ With its headquarters in Florence, family-run bathroom company Devon & Devon is led by architects Gianni and Paola Tanini. Its latest collection takes inspiration from some of New York's most famous Deco structures, including the Chrysler and Empire State buildings, as well as the Radio City Music Hall. It's not just architecture; cars and films of the period have made their influence felt too. Devon & Devon, 77-79 Westbourne Grove, London W2 (020 7221 5137; devon-devon.com).

■ Chesney's has joined forces with Eric Cohler to create a stunning range of contemporary fire surrounds. Drawing on the industrial revolution, the New York designer has combined natural and manufactured materials to create pieces such as 'The Glasgow', 'The Pittsburgh' and 'The Griffin'. Chesney's, 194-200 Battersea Park Rd, London SW11 (020 7627 1410; chesneys.com).

■ Fired Earth's 'Woodland Oak' collection is made from European timber, which is sustainably sourced and PEFC-accredited. The range is available in different tones, in six sanded-and-oiled finishes and as engineered or solid oak. Inspired by natural woodland and the countryside, the collection features square skirtings for floors with a finished feel. Ring 0845 366 0400, or visit firedearth.com.

■ The latest in a 15-year collaboration with the Rug Company, Paul Smith's new collection consists of six hand-knotted rugs and a cushion. Fusing geometry and colour, pieces include 'Split Light', whose layers of angular shapes have been inspired by glass prisms, and 'Paint Stripe', which takes its cues from mid-20th-century drip painting. The Rug Company, 124 Holland Park Ave, London W11 (020 7908 9990; therugcompany.com).

■ Drummonds has come together with Martin Brudnizki to create a collection of bathroom wares and accessories. The interior designer, known for his work at Scott's and The Ivy, has given classic tubs a contemporary form. Pieces include 'The Tyburn', which features an asymmetric interior: one end is designed for reclining, the other for more upright sitting. The rounded edge, moulded from a handrail, also provides a firmer grip when getting in and out. Drummond's, 642 King's Rd, London SW6 (020 7376 4499; drummonds-uk.com).

■ As well as creating beautiful products in wrought iron, the Original Bedstead Company now offers to paint its popular wooden beds in any finish and in hundreds of different colours, from ranges by Farrow & Ball, Fired Earth and Little Greene, to name a few. The company will change the height of the posts or headboards to fit tricky spaces and can also make bedside tables as well as bespoke linens. Original Bedstead Company, 535 King's Rd, London SW10 (020 7351 1955; obc-uk.net).

■ Founded in 1933 in Lynchburg, Virginia, Moore & Giles is dedicated to producing luxurious leathers. Until 1980, the company focused on making linings, soles and uppers for shoes, representing a variety of domestic tanneries. Today, the business provides leathers for residential manufacturers, architects and interior designers. Whether seen in the lobbies and bedrooms of top hotels, the interiors of celebrated restaurants or private homes, Moore & Giles's leathers feature in some of the most exclusive and exciting design projects around the world. Available at Altfield, Design Centre Chelsea Harbour, London SW10 (020 7351 5893; altfield.com).

■ Online furniture retailer Swoon Editions has teamed up with Liberty, using some of their distinctive prints as the basis for new designs. Swoon's 'Venezia' sofa is now available in two vibrant prints: 'Shand Voyage' from the 'Secret Garden' collection and 'Royal Daisy' from the 'Nesfield' collection. The latter is taken from an anonymous piece of work in the Liberty archive; though it looks like a lithograph, it features a historical design. Ring 020 3137 2464, or visit swooneditions.com ■



yellow 'Como' leather from Moore & Giles; fireplace by Eric Cohler for Chesney's; 'Venezia' sofa, covered with 'Shand Voyage' by Liberty, from Swoon Editions; 'Split Bright' rug by Paul Smith for the Rug Company

DATES FOR YOUR DIARY

19-24 JAN DECORATIVE ANTIQUES AND TEXTILES FAIR, BATTERSEA EVOLUTION, BATTERSEA PARK, LONDON SW11 decorativefair.com. **21-25 JAN PARIS DECO OFF**, PARIS paris-deco-off.com. **22-26 JAN MAISON & OBJET**, PARIS NORD VILLEPINTE EXHIBITION CENTRE, ZAC PARIS NORD 2, 93420 VILLEPINTE maison-objet.com



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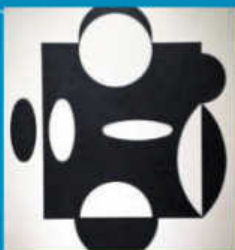
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Altfield, Design Centre Chelsea Harbour, London SW10 (020 7351 5893; altfield.com). Alton Brooke, Design Centre Chelsea Harbour, London SW10 (020 7376 7008; alton-brooke.co.uk). Amara. Ring 0800 587 7645, or visit amara.com. Benaki Museum, 1 Koumbari, 10674 Athens (00 30 210 367 1000; benakishop.gr). Brian Yates, Design Centre Chelsea Harbour, London SW10 (01524 381161; brian-yates.co.uk). Chaplins, Design Centre Chelsea Harbour, London SW10 (020 7352 6195; chaplins.co.uk). Charleston, Firle, Lewes, E. Sussex BN8 6LL (01323 811626; charleston.org.uk). Christian Fischbacher, Design Centre Chelsea Harbour, London SW10 (020 7351 9332; fischbacher.com). Cole & Son, Design Centre Chelsea Harbour, London SW10 (020 7376 4628; cole-and-son.com). Colefax & Fowler. Ring 020 8874 6484, or visit colefax.com. Colonial Williamsburg, Craft House, 402 West Duke of Gloucester, St Williamsburg, VA 23185, USA (001 800 446 9240; williamsburgmarketplace.com). The Conran Shop, 81 Fulham Rd, London SW3 (020 7589 7401; conranshop.co.uk). Dedar, Design Centre Chelsea Harbour, London SW10 (020 7351 9939; dedar.com). Design Museum, 28 Shad Thames, London SE1 (020 7940 8775; designmuseumshop.com). Designers Guild, 267-277 King's Road, London SW3 (020 7893 7400; designersguild.com). Ercol, Summerleys Rd, Princes Risborough, Bucks HP27 9PX (01844 271800; ercol.com). Fry Art Gallery, Castle St, Saffron Walden, Essex CB10 1BD (01799 513779; fryartgallery.org). GP&J Baker, Design Centre Chelsea Harbour, London SW10 (01202 266700; gpjbaker.com). Graham & Green, The Perfume Factory, 140 Wales Farm Rd, London W3 (020 8987 3700; grahamandgreen.co.uk). Harrods, 87-135 Brompton Rd, London SW1 (020 7730 1234; harrods.com). Heal's, 196 Tottenham Court Rd, London W1 (020 7636 1666; heals.com). Houseology. Ring 0141 280 2047, or visit houseology.com. Jason d'Souza, Design Centre Chelsea Harbour, London SW10 (020 7351 4440; jasondsouza.co.uk). Lasso, 41 Maltby St, London SE1 (020 7394 8061; lassco.co.uk). Lelièvre, Design Centre Chelsea Harbour, London SW10 (020 7352 4798; lelievre.eu). Liberty, Regent St, London W1 (020 7734 1234; liberty.co.uk). Lizzo, Design Centre Chelsea Harbour, London SW10 (020 7823 3456; lizzo.net). Loaf, 255-259 Queenstown Rd, London SW8 (0845 459 9937; loaf.com). Marvic Textiles, Design Centre Chelsea Harbour, London SW10 (020 7352 3119; marvictextiles.co.uk). Metropolitan Museum of Art, 1000 Fifth Ave, New York, NY 10028 (001 212 731 1498; store.metmuseum.org). Moroso,

7-15 Rosebery Ave, London EC1 (020 3328 2560; moroso.co.uk). Museum of Modern Art, 11 W 53rd St, New York, NY 10019 (001 800 851 4509; momastore.org). National Gallery, Trafalgar Square, London WC2 (020 7747 2870; nationalgallery.co.uk). National Portrait Gallery, St Martin's Place, London WC2 (020 7321 6624; npg.org.uk). Neue Galerie, 1048 Fifth Ave, New York, NY 10028 (001 212 994 9496; neuegalerie.org). Nobilis. Ring 020 8767 0774, or visit nobilis.fr. Pierre Frey, Design Centre Chelsea Harbour, London SW10 (020 7376 5599; pierrefrey.com). Race Furniture. Ring 01451 821446, or visit racefurniture.com. Robert Allen, Design Centre Chelsea Harbour, London SW10 (01494 474741; robertallendesign.co.uk). Rubelli/Donghia, Design Centre Chelsea Harbour, London SW10 (020 7349 1590; rubelli.com). Sahco, Design Centre Chelsea Harbour, London SW10 (020 7352 6168; sahco.com). SCP, 135-139 Curtain Rd, London EC2 (020 7739 1869; scp.co.uk). The Silk Gallery, Design Centre Chelsea Harbour, London SW10 (020 7351 1790; thesilkgallery.com). Simon Playle. Ring 020 7371 0131, or visit simonplayle.com. Sir John Soane's Museum, 13 Lincoln's Inn Field, London WC2 (020 7440 4257; shop.soane.org). Skandium, 245-249 Brompton Rd, London SW3 (020 7584 2066; skandium.com). Solomon R. Guggenheim Museum, 1071 Fifth Ave, New York, NY 10128 (001 800 329 6109; guggenheimstore.org). Stark, Design Centre Chelsea Harbour, London SW10 (020 7352 6001; starkcarpet.com). Tate. Ring 020 7887 8869 or visit shop.tate.org.uk. Thorvaldsens Museum, 2 Bertel Thorvaldsens Plads, 1213 Copenhagen K (00 45 33 36 01 42; thorvaldsensmuseum.dk). Turnell & Gigon, Design Centre Chelsea Harbour, London SW10 (020 7259 7280; turnellandgigon.com). Twentytwentyone, 274-275 Upper St, London N1 (020 7288 1996; twentytwentyone.com). Urban Outfitters. Ring 0800 988 7726, or visit urbanoutfitters.com. V&A, Cromwell Rd, London SW7 (020 7942 2696; vandashop.com). Valerie Objects. Ring 00 32 3 458 05 82, or visit valerieobjects.com. Vitra, 30 Clerkenwell Rd, London EC1 (020 7608 6200; vitra.com). Wemyss, Design Centre Chelsea Harbour, London SW10 (020 7376 4430; wemyssfabrics.com). Whitney Museum of American Art, 99 Gansevoort St, New York, NY 10014 (001 212 570 3614; shop.whitney.org). Woodward Grosvenor. Ring 0800 505055, or visit woodwardgrosvenor.co.uk. Zinc Textile. Ring 020 7349 9680, or visit zinc textile.com. Zuber, 67 Pimlico Rd, London SW1 (020 7824 8265; zuber.fr) ■

Top left: 1 'Tip Ton', by Barber & Osgerby for Vitra, £217, Amara. 2 'Reigate', by William Plunkett, £1,494, Twentytwentyone. Balls of wool, by Rowan, from £7.50 each, Liberty. Carpet: Alpine flowers 'Cobble 132-38282', £30 per sq m, Woodward Grosvenor. Top right: 3 'Mon Désir B2448B-002', by Charles Burger, £124.40, Turnell & Gigon. Background: Solitaire 14200-124', £104.40, Christian Fischbacher. Folding boxwood ruler, by Sybren, £25, Lassco. Fabric prices are per m; all prices include VAT



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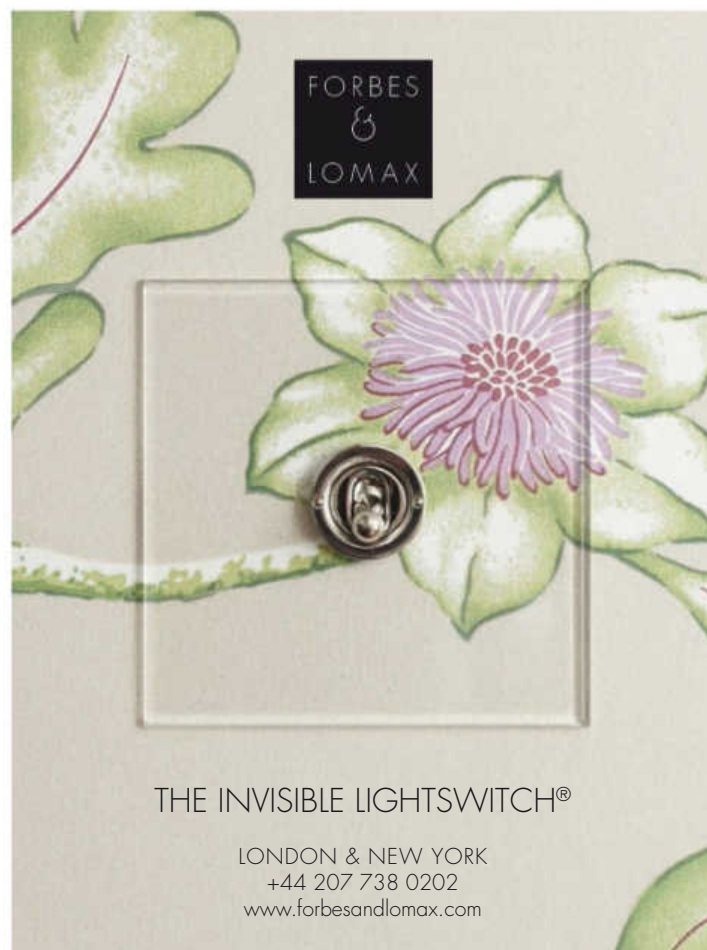
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FORCE OF DESTINY

The story of Manuel Morales de Jódar's family could be straight from a Verdi opera: tragedy, royalty and a crumbling convent its leitmotifs. So it's unsurprising that the former set designer feels a duty to this dramatic dynasty. His homage? An inevitably theatrical Andalusian *casa rural*, where salvaged stone and witty faux marble set the scene for a noble revival. Text: Celia Lyttleton. Photography: Ricardo Labougle



The tiled tableau framed by pillars in the courtyard depicts Philip V, the first Bourbon king to rule Spain, and his wife, Elisabeth Farnese, on their expedition to Cazalla in 1730. The fountain also serves as a swimming pool



A number of the library's books are kept in an old apothecary cupboard, while the 18th-century Prussian silver boar in front is, in fact, an ornate flask. It was modelled on the swine in Florence's 17th-century San Lorenzo market







This page, clockwise from top: Ming portraits hang in wide niches on the library's walls. In keeping with the elaborate wallpaper, the beams above are painted with clambering vines; at the top of the grand staircase in the hall stands a marble bust by Antoine Coysevox, known for his work at Versailles; the fanned brick arches in the courtyard were salvaged from a relative's ruined house in Cazalla



This page, clockwise from top: the doors in the hall are painted with vistas of the castles and citadels of Manuel's forefathers. The table in front is one of the faux-marble pieces by Angel Ramos; the entrance to the tower is decorated with a triangular terracotta motif. The town's bullring and orchards lie beyond the fence; the 15th-century tiles on stairs leading to the tower came from local derelict buildings



A FORMER CONVENT, Palacio de San Benito can be found in Cazalla, a Spanish town clad in dense evergreen oaks. Few tourists find their way up to this remote region in the foothills of the Sierra Norte mountains, about 80km north of Seville. As I watch a pretty girl ride sidesaddle in a sexy long leather skirt, up the steep cobbled lane and past the imposing façade of the convent, she pauses to gaze at the big-billed birds gliding down from their nest in the belfry. Nearby, a blue tiled plaque warns: 'Beware of stork droppings.' Have I stumbled onto the set of Verdi's *La Forza del Destino*, whose heroine, Leonora, joins a hermitage after a failed elopement? Stepping into a Medieval cloistered courtyard overlooking the town's bullring and orchards, I can almost hear Leonora's aria: '*Sono giunta*' – 'I have arrived.'

A flight of steps leads up to a crenellated tower abutting a rustic, two-tiered gallery and fountain modelled on the Galería del Grutesco at Alcazar, ornamented with blue azulejo tiles depicting Philip V's visit in 1730 to Cazalla (when he gave the town his royal seal). The court then spent its summers here, away from the heat of the plains. Over the centuries, it fell to the illustrious maternal family of its present co-owner, Manuel Morales de Jódar, to receive royalty. They owned vast estates in the area, having grown rich on exporting wine from the region to the New World.

Enter Manuel himself: munificent, with the physique of a baritone, asking his butler to bring tapas and *vino tinto*. At once, he starts telling stories in his faltering, archaic English, relating anecdotes of the Princesse de Polignac (he is redecorating her former salon on the Grand Canal). 'Here at this *palacio*, there is also a convergence of writers, painters and musicians who come to stay,' he bellows. Next week, the young virtuoso violinist Yury Revich is expected. Guests, both paying and non-paying, come here for the peace and old-world hospitality, for this is a *casa rural* – an upmarket B&B in Spanish terms – which helps pay the astronomical bills.

The palace was 'built as monument to my mother', Manuel sighs. I am perplexed. Is she immortal? A shadow passes across his face. 'My family was the most important one in this part of Andalusia for centuries. But in the civil war, communists burnt all our properties and killed several members of the family. In Cazalla, 600 people died in the conflict.'

Steering him away from the ravages of the last century, I ask if the courtyard was built in the 14th century, and whether the bedroom wings around it are later 16th-century additions? Manuel's eyes light up: '1997!' I'm astonished. He and his civil partner, Carlos Marañón de Arana (they were childhood sweethearts), bought a wreck: the bare bones of the convent's façade and the adjoining derelict apse. The *palacio* was entirely pieced together from the charred ruins of his relatives' properties – an architrave here, some marble columns and plinths there, fanned brick vaulting from another site, a legion of glazed 15th- and 16th-century tiles... and so on. Out of the ashes a phoenix rose. The entire palace is a fantastical architectural capriccio, engineered by Manuel.

Morales is often (wrongly) named as Seville's leading interior designer. He actually studied set design at the Accademia di Belle Arte in Venice (his thesis was on Visconti's *Il Gattopardo*), followed by stints at La Fenice and the Metropolitan Museum. 'I am an artist, not an interior designer,' he asserts, and the *palacio* is one great canvas for his stage designs; each room a *mise en scène* in which one senses 'noises off'. Arias keep humming in my mind – after all, some 100 operas are set in and around Seville.

After the builders left, furnishing the *palacio* was the fun part. Andalusian in style, its Roman and Moorish influences are complemented by Baroque, Rococo, Venetian, Regency and even Arts and Crafts décor; all are enshrined in this architectural palimpsest. Manuel pronounces proudly: 'My friends from the grandest European families don't have half of what I have inherited in the

This page: the dining room's mahogany tables are separated by a pair of Tuscan columns made of marble from the quarries at Paros, in the Cyclades. Glass-fronted niches on the far wall contain rare Andalusian ceramics. Opposite: trickery takes the lead in the form of faux marble carving. The wall's trompe-l'oeil brocade is surmounted by a witty conceit: real plates hang among their painted counterparts





Above: standing on a tiled terracotta floor, the canopied bedstead is hung with a riotous sweet-pea Liberty chintz and is topped with a crown. The bed itself once belonged to Manuel's parents – as a child he slept in the cot at their feet. Opposite: watching over the matching upholstered furniture suite at the end of the bed is a diverse collection of paintings including familial portraits, both human and canine





way of antiques, pictures, china, silver, furniture,' and his collection of heirlooms, artworks and obscure treasures is only augmented by that of his antiquarian husband.

'I have rescued the past, and I want to show our way of life, that of the Spanish nobility.' And true to form, we sit down to a formal luncheon, with elaborate tableware of miniature terracotta urns, topiary, obelisks and plinths, made to Manuel's own designs in the Veneto. 'The table ornaments represent the three ages of man, and the candlesticks symbolise dead relatives,' he explains.

Over cold almond soup and tapioca pudding topped with pistachios, washed down with the local cherry brandy, *guinda*, Manuel expounds on a baffling theory that Jesus was the grandson of Cleopatra and Julius Caesar. Listening with half an ear, wondering whether the *guinda* firewater is giving me hallucinations, I try to differentiate between the illusory and the real. The dining room, decorated by local artisan Amaro Sánchez de Moya under Manuel's direction, is a riot of trompe-l'oeil damask and imitation marble. Painted Mannerist caryatids, busts and willow-pattern plates are juxtaposed with real china and marble sculptures. There is barely a surface that does not trick the eye; it is all a glorious artifice. I realise I'm not losing my marbles after all.

The chapel is an equally opulent, rococo affair, its altarpieces, gleaned from ruined churches, festooned with crystal-beaded flowers and wax paper. Camphor hangs in the air, keeping moths from the brocade and velvet curtains, silken embroideries, tapestries and Aubusson rugs. The scent of orange-flower and jasmine wafts in through open octagonal windows.

The *palacio*'s original apse has been divided into a hall and, above it, a salon with a raised floor beneath a soaring vaulted ceiling. On the twin cantilevered sweeping staircase, foreshortened figures of Venus and Apollo, painted by Angel Ramos, summon one up the stairs. An imitation-marble table, also expertly exe-

cuted by Ramos, defies belief it looks so crystalline. The salon itself is a treasure house of art and objets de vertu, freighted with history. It is an *embarras de richesses*: sumptuous sofas are scattered with ostrich skins, polar-bear furs and a rug made from 50 Siberian wolves. Chinoiserie longcase clocks tower over a rosewood piano, and a collection of minuscule Limoges pin boxes (much coveted by the current king, it's said) competes with stuffed birds with rainbow plumage. When dusk falls, enveloping the salon in inky aquatint, Manuel talks more about his family: 'My father was the olive-oil consul in America, selling green olives to the US governor general. It afforded us our cosmopolitan lifestyle, unheard of during Franco's regime.'

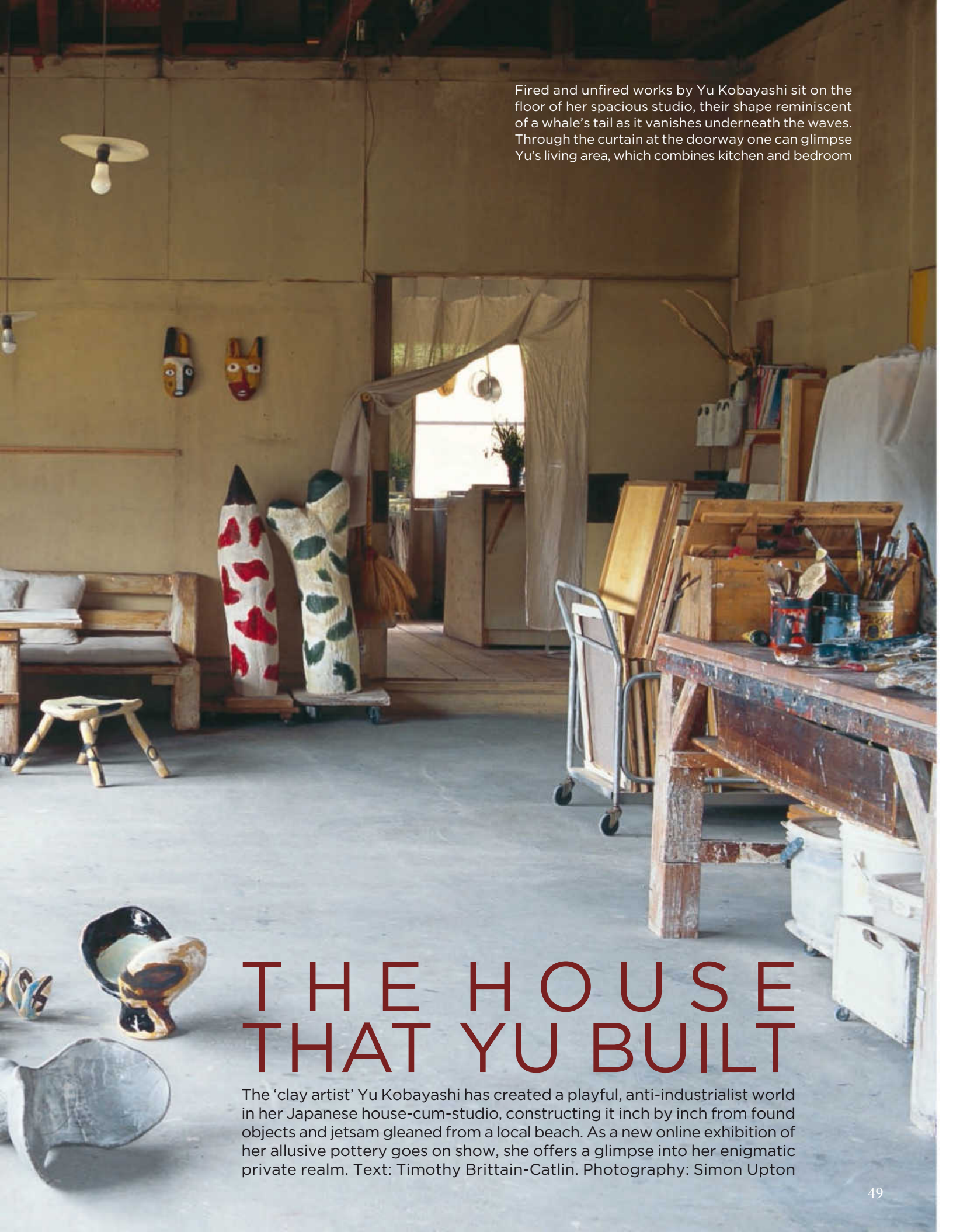
That night, I sleep deeply on an unsprung mattress in a baldachin bed covered with sweet-pea Liberty print fabric. At my feet is a matching cot where Manuel slept as a child. The following morning we breakfast on pork fat and toast before withdrawing to the green-and-red library, where signed and first-edition books sit in cabinets and glass-fronted cupboards from a former Sevillian apothecary. The chiniserie upholstery and curtains are made from Nina Campbell fabric, perfectly matched by the trompe-l'oeil wallpaper of the same motif by De Moya's dab hand. Ming portraits and collections of Japanese lacquered boxes add to the Oriental feel; one would never guess that this exotic library was once a humble beige-coloured pharmacy.

Manuel, who was educated by Jesuits, reminisces about his rarefied upbringing: 'I come from generations of painters and collectors. My family never conversed about such vulgar subjects as commerce and politics, only literature, music and art. We ate with kings and dukes and stayed in the grandest European palaces. Taste comes with experience.' Manuel has plenty of both ■ *El Palacio de San Benito, Paseo del Moro S/N, 41370 Cazalla de la Sierra, Seville, Spain (00 34 954 88 33 36; elpalaciodesanbenito.com)*

Opposite: on an altar draped with lace in the chapel, gilded lilies from Portugal stand either side of a devotional statue of the Virgin Mary and a crucifix. The resplendent altarpiece is surrounded by trompe-l'oeil embellishments – similarly illusory details can be seen above the curtained gateway. Unlike many of the more ornate features in the *palacio*, the ceiling's carved decoration is real (this page)







Fired and unfired works by Yu Kobayashi sit on the floor of her spacious studio, their shape reminiscent of a whale's tail as it vanishes underneath the waves. Through the curtain at the doorway one can glimpse Yu's living area, which combines kitchen and bedroom

THE HOUSE THAT YU BUILT

The 'clay artist' Yu Kobayashi has created a playful, anti-industrialist world in her Japanese house-cum-studio, constructing it inch by inch from found objects and jetsam gleaned from a local beach. As a new online exhibition of her allusive pottery goes on show, she offers a glimpse into her enigmatic private realm. Text: Timothy Brittain-Catlin. Photography: Simon Upton



Top: a short walk from the house through a copse of Japanese black pine trees leads to Suruga Bay, where Yu goes every day to find objects to inspire her ceramics or to turn into furniture. Above left: Yu's love of North Africa can be seen in the style of the pieces standing against, and hanging on, the wall of the studio. She made all the furniture, the swing and the curtain herself from recycled materials. Above right: the shape of this cup, with its horn-like handle, is currently one of Yu's favourites



Top: a bough decorated in African tribal style stands next to another of Yu's homemade worktables – the white porcelain jars stored below it are part of Yu's glazing equipment. Above left: circles of wire hanging down the mullion of a window create a sculptural effect. The group of ceramics beneath them is called *We Had Dancing in the Holy Night*. Above right: on either side of the front door hang signs that Yu has picked up on her travels, including one for Route 2 from Saskatchewan in Canada



Top and opposite: in the kitchen area of the living room, Yu made the worktop and stools herself. The conical pot on the far wall's top shelf was designed for formal tea ceremonies and was given to the artist by a member of the Tuareg people on one of her expeditions to the Sahara. Above left: a mirror, showing a reflection of the door to the studio, stands against the living-room wall, while to its left is a homemade desk and (just out of shot) Yu's bed. Above right: more ceramics by Yu







At the other end of the living room from the kitchen is Yu's bed, with plenty of storage space beneath. The artist made the pendant wire lampshade, painted the pictures and constructed the tower-like sculpture out of boxes that once contained gifts from friends

AROUND 15 years ago, the artist Yu Kobayashi moved from her home on the top of a ridge in a green-tea plantation to Makinohara, southwest of Tokyo. Here, with-in sight of Mount Fuji, she lives 'just 160 footsteps from the beach'. A carpenter built the frame of the shed in which she both works and lives, and over time she has completed the rest of it, adding floors and inner walls; an attic, storage room and bed; tables, work surfaces and benches. There are just two main rooms: the barn-like potter's studio and a living room, combining bedroom and kitchen. Everything in them she has made from recycled or natural materials she has found nearby.

Yu calls herself a 'clay artist', preferring that phrase to the more formal term 'ceramicist', though that shouldn't blind us to the craftsmanship and professionalism she brings to her work: she is formally trained in ceramics and has full mastery of historical techniques and traditional glazes. She takes her inspiration from the forms and textures of natural, found objects then sets out to find ways to express these qualities in her clay creations. Every day she goes out into her garden or down to Suruga Bay to find timber, stones or whatever comes her way, and takes it home to work from or, indeed, with.

The resulting clay pieces are sinuous, organic-looking, tactile, fun. There are cups with huge ceramic loops for handles, spoons that are oversized or look like fish, fig-shaped vases, tiny sculptures of dogs, and daft, childlike ceramic crowns. Her bowls might as well be helmets. On the day we speak, she tells me, she has been gazing at the 'clear white fleecy clouds outside the window, the shadow and light leaking into the room' in search of a creative spark (she has a long memory for remarkable forms and often returns again and again to play with them in her work).

Over time, the whole of the cabin has become both her creation and her interpretation of the world around her. Her home is filled not only with her pottery but also with furniture and art installations made out of the flotsam and jetsam she gathers. The table in the living room, at which Yu writes, eats and draws, was made from pieces of wood picked up on her perambulations, as was a bookcase in her studio, which houses her collection of rare books. Dotted all around are workbenches, stools made of logs set on castors and wire sculptures of fish hanging from the rafters. A curious white, tower-shaped object on a chest opposite the bed is another of Yu's creations, an installation constructed from five cardboard boxes, which originally contained gifts from friends. In the living room, a swing hangs from the ceiling, its bench and ropes gleaned from the beach. Meanwhile on the walls hang her large, bold paintings in a miscellany of styles from abstract to still life.

Mixed in with these local finds and creations are reminders of her travels in North Africa. She says she feels at home in the desert, calling it her 'heartland', and the sand-blown red colour of the outside walls and something of the style of her cabin reflect the houses she has seen there. The occasional splashes of yellow, mostly, but also red, artfully figuring in both her ceramics and her paintings, as well as in everyday things such as citrus fruits in a big glass jar, are fragments of memories from her travels. She has made a road sign marking the way to Timia, a village in the middle

of the Sahara, and has hung it beside the doors that screen her kiln. Next to the front door, a reminder of another one of her trips abroad, hangs a Route 2 road sign that she brought home from Saskatchewan province in Canada, where she had an exhibition of her work at the Moose Jaw Museum and Art Gallery in 2003.

Such witty touches – a sense of the absurd – are what attracted Samantha Allen, co-founder of the Shop Floor Project in Cumbria, to the artist. (The Shop Floor Project website is currently hosting an exhibition of Yu's new work.) Samantha has captured Yu's *asobigokoro* – which translates as 'a sense of play' – in a short online film accompanied with a narration and haunting music by Samantha's curatorial assistant, the sound artist and composer Ryoko Akama. In one of the scenes, Yu is seen dabbling in the waves of Suruga Bay, taking delight in a piece of seaweed that she has found – yet another base metal from the natural world to be transformed into artistic gold.

It comes as no surprise that Samantha has become Yu's champion in Britain. In 2004 Samantha undertook a residency at Sir John Soane's Museum in London – working on a display of Hogarth's works and filming the return of the *pasticcio* (a totem pole-like assemblage of architectural fragments) to the building's Monument Court. There she became fascinated spending time surrounded by tiny objects that share themes, and living, as Yu does, amongst a strange and wonderful collection of works of art.

The simplicity and traditionalism of Yu's cabin brings to mind Britain's Arts and Crafts pioneers. Her driftwood furniture of tables, sofa, bed and workbenches, with its expressive rough junctions between surfaces and practical ledges and struts, echoes their defiant late 19th- and early 20th-century anti-industrialism. And, as in their homes, the warmth comes not only from the fire – Yu's kiln stays on throughout the night in winter providing just enough heat – but also from the spirited colours of the paintings on the walls.

The integrated nature of Yu's life and work is symbolised by the way she likes to group things, nearly always in pairs. You can see this in her garden, where even a jumble of watering cans achieves a pleasing balance. In the kitchen, jars and implements are neatly displayed above two little pairs of kitchen scales; and the tools she uses for her work are arranged in satisfying shapes, so that a series of coils of wire forms a neat chain hanging dead-centre down a window mullion. At one side of a table, there are two boots and two bins; alongside them a rough string of white found objects reminiscent of a bone necklace from Africa.

This is just the setting, of course, for the works of art themselves. These she places in groups of different forms but similar sizes: on a rack she has gathered together a set with wings or horns; in a small collection below the coils of wire are pieces that resemble birds, hands or something in between. At one point, as Samantha Allen's film reveals, she hung a pair of curious white paper fish from the ceiling of the cabin: the sharp-eyed will also spot in one frame a little bird box that is still nestled high up in the rafters. You go on looking, you go on finding more. 'Make for life,' is how Yu puts it, quite simply ■

To view the online exhibition of new pieces by Yu Kobayashi, which include masks, ceramics and prints, visit theshopfloorproject.com



Top: a still-life painting Yu made of her own pots stands next to the sturdy worktable in the studio. The chimney from her kiln can be seen vanishing through the roof in the corner. Above left: corrugated-iron doors open to reveal the kiln, which burns through the night during the winter months. Above right: Yu Kobayashi stands in front of a playful sign she made which points the way to a village called Timia, an oasis in the middle of the Sahara that she has visited on her travels

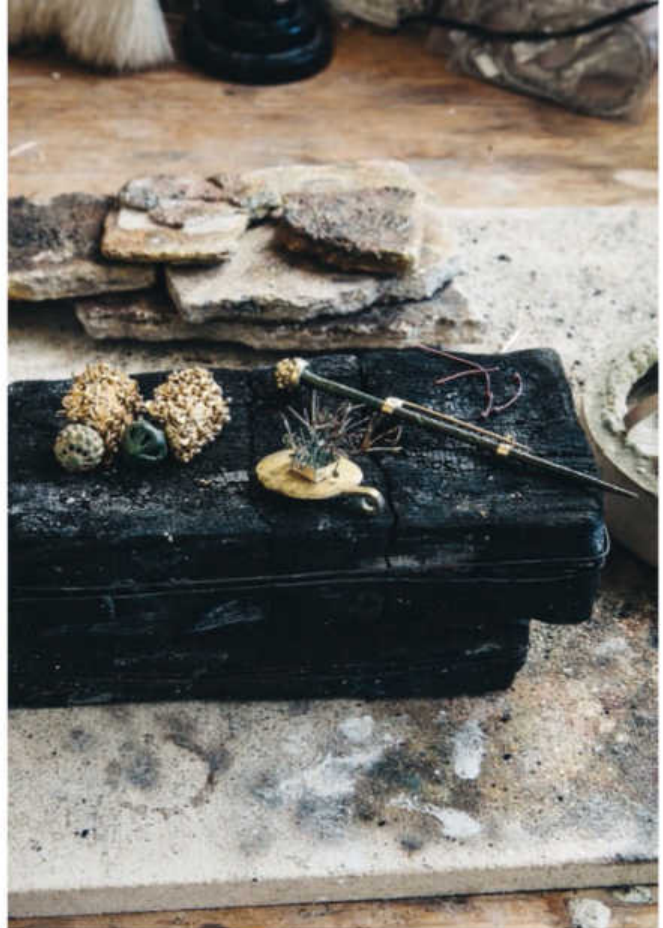


A hoard of rings, embellished boxes (including, far right, a circular pilgrim's mirror case) and necklaces created by Romilly Saumarez Smith. The silver and gold pendant, third from left, is set with black pearls, 19th-century paste and earlier studs, finials and nail heads



RICH AND STRANGE

Roman pins and nails, Medieval bridle buckles, Tudor thimbles, forgotten, tarnished trifles rescued from their watery and earthy graves: Romilly Saumarez Smith has wrought a sea-change in them all, using her magic arts to create pieces of wild and wonderful modern jewellery. Text: Ruth Guilding. Photography: Antony Crolla



Top left: Romilly's workbench in her 18th-century house in the East End. Top right: a pair of gold earrings mounted with bronze Tudor buttons resembling the carapaces of caddis flies; a metal 'landscape' of spiky undergrowth, a homage to Arthur Rackham; and a bronze and gold brooch pin. Above left: a bronze spoon with a 'shingled' and oxidised handle. Above right: two Roman bronze pins and, centre, a Tudor pin, all embellished with 18ct gold mounts



Top left: a bronze thimble transformed into a silver-and-8ct-gold ring, alongside a bronze Medieval bridle charm mounted as a silver pin. Top right: Romilly sticks sketches of her finds and inspirational images on the bookshelves in her downstairs study. Above left: a tablescape of mudlark and metal-detectorist finds. Above right: more mudlark treasures – pilgrim badges, rings, buckles and miscellaneous bronze antiquities on a pewter plate – await transformation



'FUNNILY ENOUGH, to begin with, I was really worried that I wasn't allowed to do this,' says Romilly Saumarez Smith. She is sitting at a table laden with small-scale metal antiquities, fragments of worked bronze and silver, all dulled, scarred and verdigris-patinated from long burial in earth or river mud. She discovered them when looking on Ebay for things to put in her sons Otto and Ferdie's Christmas stockings, thinking they might like to have a bronze Romano-British ring disinterred by a mudlark or metal-detecting enthusiast. But when her finds arrived they were so nice that she kept them. 'I immediately thought, I could do something with these,' she says.

It is impossible to take one's eyes off the things she has transformed them into: a dark goblin-hoard of rings, brooches, necklaces and earrings, gleaming and crackling with gold and silver sparks and precious stones, laid out on a square of white Russian damask. She has named her exhibition of them *Newfoundland*, after the memory of a day years ago when she and her family were rowed to a small uninhabited island in Nova Scotia and left there by the boatman to walk over its magical landscape of spiky branches, interwoven with cloudberry and cranberries.

Romilly came to jewellery by a circuitous route. For years, she was a highly successful bookbinder whose unique creations were commissioned and collected by connoisseurs, artists and museums. But by 2000, when she moved to this, then semi-

derelict, 18th-century house in the East End (*Wol* Feb 2006) she had begun making jewellery. 'I had about two years of not being able to work because of all the building work going on, and then I had three years before my hands gave up,' she says matter-of-factly, alluding to the paralysis that had already begun to affect her. At Morley College, in south London, and then over a weekend at West Dean College, near Chichester, she learned about soldering. 'A lot of the pieces needed to be soldered very minutely,' she remembers, 'I was very determined that I would get the soldering right and so I soldered thousands and thousands of pieces. I worked out ways of doing it myself. It was the material that I liked.'

When she could no longer do everything herself, she turned for help to younger makers with the sensibility to share her language and execute her designs. Principal among them is her 'translator', Lucie Gledhill, with whom she spent long hours talking and looking at books for inspiration. 'I showed her lots of Arthur Rackham illustrations, with that feeling of the landscapes at the bottom with things growing through.' Romilly's pieces are entirely modern and unfettered by tradition, although she does cite the 'organic' designs of 1960s jeweller Andrew Grima as one influence.

Romilly's workbench just fits into the little panelled room on the front landing that once probably served as a wig-powdering closet. In her workroom downstairs, the illustrated plates

Jewellery (from left): brooch made from two gilded Medieval mounts, set with bronze Roman and Anglo-Saxon nails and a garnet amid oxidised silver 'weeds'; a pendant of blackened 19th-century iron embellished with garnets on a pearl necklace; cufflinks made from bronze Tudor buttons



pinned along the bookshelves show a drawing of an Elizabethan ruff, an archival photograph of stiff-ribbed ruff supports, Baroque engravings of marine monsters and a gallery of little thumbnail portraits of her finds, the antiquities selected for metamorphosis. 'When things arrive they are all wrapped up with too much paper and bubble wrap, and you can never remember what you've bought,' she says, 'so every day is an excitement.'

Finding the right translation for each fragment is a much slower process, however. She has dozens of shoe and bridle buckles, some decorated and some angular and austere. 'It arrived in my head that they could be rings and that opened up an enormous area,' says Romilly. 'Thimbles as well – there's one that you can wear as a ring.' Through her work, Tudor and Medieval thimbles have acquired a glittering fringe or hem of chain mail, like some sea-change encrustation. 'I like the idea of them coming out of the landscape and sort of growing things out of them,' she says. 'I like trying to get things that move as you wear them.'

Between them, Romilly and Lucie have developed a private language. The thicket of silvery organic filaments of which a wreath-like brooch is composed is referred to as 'weeds' and anchored by soldered 'roots' on the reverse. ('If I say I want weeds or I want shingle [an encrustation of tiny metal granules], then Lucie knows.') 'Afro' is their term for tight tendrils of metal that are twisted and pulled out to resemble the hair on a Greek statue.

A fine, pierced-filigree effect is achieved by a peppering of drill holes. They get through hundreds of pounds worth of drill bits each year. Romilly relishes the colours produced by oxidation when metal is heated, subtle gradations of gold, brown, blue, grey and even red. She likes the tarnished greens and blacks that mark the long passage of time, too – the way that metal changes during the making process and then slowly tarnishes again.

Ancient breaks and losses are not defects but metamorphic opportunities here. A missing corner of fine black Berlin ironwork is decorated with a wild, freehand doodle of dark silver wire. But perhaps the most fabulous of her re-creations concerns the fragmentary remains of a pilgrim's mirror case, a little circular, compact-like box. 'On the inside, they would be polished and very shiny, and when you got to your place of pilgrimage, you opened the box and pointed it at the saint, and the image was imposed onto the shininess, and then you shut the box and took it home.' Now her box is made whole again, its broken lid, on which the image of some Christian saint fitfully glimmered centuries ago, mended with two fractured starbust patches of pointillist-etched silver stitched on with twists of gold wire.

'I like things that have a purpose; to use the old and translate it into the new' ■

'Newfoundland' runs at Sainsbury Centre for Visual Arts, University of East Anglia, Norwich NR4 7TJ (01603 593199; scva.ac.uk) until 10 April

Thimbles on a step carpeted with lead in Romilly's house. Many of her pieces have been created from found thimbles: some she transforms into rings; others, such as these anemone-like pieces, are enlivened with golden 'Afro' curls and chain-link skirts



STILTS LIFE

A delightfully rough-edged and rickety traditional fisherman's cabin, perched on posts sunk into the bed of the Garonne river in southwest France, is the picture-perfect setting for its art historian owner to read, write, daydream, feast on delicacies and share colourful stories of local legend in the company of friends. Laure Vernière is hooked. Photography: Ann Garde



The *carrelet*, or fishing hut, built from raw wood and sheet metal, is one of hundreds that line the banks of the Garonne. Empty bottles are reminders of many happy feasts. The pink tablecloth, an *indienne* fabric from Madurai, once served as a canopy over the owner's bed



This page, clockwise from left: the *carrelet* is reached along a track through vineyards; a makeshift barbecue sits in a corner of the terrace; the cabin is surrounded by wild reeds and ash trees; poplars on the far bank hide the Château de Portets, where Napoleon stopped on his way back to Bordeaux from war in Spain



Opposite: the dining table is made from a board set on two trestles. Local delicacies, including white shrimps from the Gironde estuary and oysters from the Banc d'Arguin in the bay of Arcachon, are the perfect accompaniment to the region's dry Entre-deux-Mers wine, served here in a 1980s Baccarat carafe





AS WE LEAVE behind the city of Bordeaux and its impressive stone façades that date back to the Age of Enlightenment, let us cross the river over the François Mitterrand bridge to reach the opposite bank of the Garonne, which is charming, green and lush. The small, protected world of the *carrelets* stretches all the way along the river as far as the Bec d'Ambès, where the Garonne and Dordogne rivers meet. These huts on stilts in the water, reached by little bridges, take their name from the Chinese-hat-like, conical fishing nets, or *carrelets*, which hang from them. They started as simple shelters for fishermen. The traditional and completely unprofitable form of fishing practised here is under threat. Overfishing and poaching mean that many species of fish are protected, and it is forbidden to catch sturgeon and lamprey non-professionally. But if you are lucky, you can still find the odd eel, shad, elver or white shrimp from the estuary... and people still come here to dream.

Not far from his home in the Gironde, close to the small town of Langoiran, our friend Philippe, a learned and witty art historian of smart appearance, has a *carrelet*, to which his family has held rights for three generations. He often goes there by bike and spends hours with his own thoughts, happily reading and writing. The *carrelet* is his 'folly'. To reach it, you must follow a dirt track through the vineyards, and then a narrow path that runs alongside the Garonne. At the very last moment, his *carrelet*, slightly rickety, built from rough timber, appears against the sky. At the door, you find there is no key because there is nothing to steal.

It is easy to get in and local youths have frequently done so, on one occasion with disastrous consequences. A few years ago, a smouldering cigarette butt started a fire and Philippe had to rebuild the *carrelet* quickly in order not to lose the rights to it, as he was fully liable for the repairs. He still feels emotional about this misadventure and tells us that his precious hut is even more basic than it once was, if not less attractive.

The cabin covers an area of about 15sq m, including the terrace overlooking the wide river, which feels almost Amazonian at this point. The view is panoramic and bathed in the 'luminous light' that Roland Barthes so loved, which casts its spell on the trees, the sky, the water and the land for as far as the eye can see. It was from this terrace that we were amazed to see the surging

wave of the Garonne's *mascaret*, or tidal bore, suddenly appear – a mass of water travelling upstream from the sea, at once riverine and oceanic, both animal and divine.

Such tidal bores are relatively rare around the world and form in rivers with particularly large tidal ranges. The Garonne bore is most spectacular during the months of August and September, but can be seen all year round. Locals prefer a less prosaic explanation for this watery phenomenon, and the myth goes that it is created when the nymph Garonne meets the god Océan, stirring his ardour. The wave is the result of their amorous tussle. The origin of the name *mascaret* is itself uncertain. One story says it comes from the village Saint-Macaire, which the bore passes on its journey up the Garonne. Another says it derives from the late-Latin word *mascarare*, meaning to stain or make dirty, and refers to the flecked hides of the region's Blonde d'Aquitaine and Bazadais cattle – the undulating colours of the herd in motion evoking the golden rippling of the wave in the evening light.

Later, Philippe relates other stories that are told in the huts: the tale of Eleanor of Aquitaine, queen of France and then England, and the mother of Richard the Lionheart and King John. In 1180, she sailed past where we stand, the river the only navigable route between Bordeaux and the uplands. You can imagine the beautiful and fearsome Eleanor at the prow of the royal ship, anxious to see her favourite son, Richard, again.

Napoleon, our friend continues, sailed towards Bordeaux on his way back from the wars in Spain. On 31 July 1808, the imperial ship ran into difficulty – some minor damage to the rudder – on the other side of the river from this *carrelet*. It seems that the emperor was in a very bad mood. The ship drew alongside the Château de Portets, from whose elegant Tour du Roy the movements of the lighters – the boats used to load and unload ships – were controlled. Napoleon was received by a maladroit mayor in the absence of the lord of the manor. He was served an enormous omelette and a glass of Graves 1803, an excellent vintage, but on learning that his ship could not set sail again immediately, he knocked the glass over, broke the plate and furiously made an unrealistic demand that a coach take him to Bordeaux. Nowadays, the lighters and the sailing ships have gone, and only long, surreal-looking barges transport colossal components of the Airbus A380 up the Garonne from Bordeaux to be assembled in Toulouse.

But here we are, among friends, at the welcoming 'folly', to celebrate the life of the river and its legends, the sun, the gentle rain and, of course, the tidal bore. We talk about art and literature, share an elaborate recipe for *lamproie à la bordelaise au Saint-Emilion* – with or without chocolate – while tasting oysters from the Banc d'Arguin, accompanied by the famous pork terrine *gratton de Lormont*. White shrimps from the estuary are also part of the feast. Fished from June to October, they are eaten whole with star anise. These delicate dishes are washed down with a bottle of Entre-deux-Mers. This light white wine, which is both dry and fruity, is so named because the vineyards from which it comes nestle between the Garonne and the Dordogne, those two nymphs who are in love with the ocean god.

On the shelves sits a collection of empty bottles whose proud labels bear testament to past banquets. Straw chairs sit around a large board which has been placed on trestles and covered with a simple linen sheet acting as a tablecloth; there is a wobbly smaller table that becomes a sideboard, and the atmosphere of a party full of laughter bursts forth in the *carrelet* in the dying light of the Southwest. It's a place you would never want to leave ■



Opposite: the wave of the *mascaret*, or tidal bore, sweeps past the cabin's terrace. This page: a view at dusk of one of the conical fishing nets from which the *carrelets* take their name

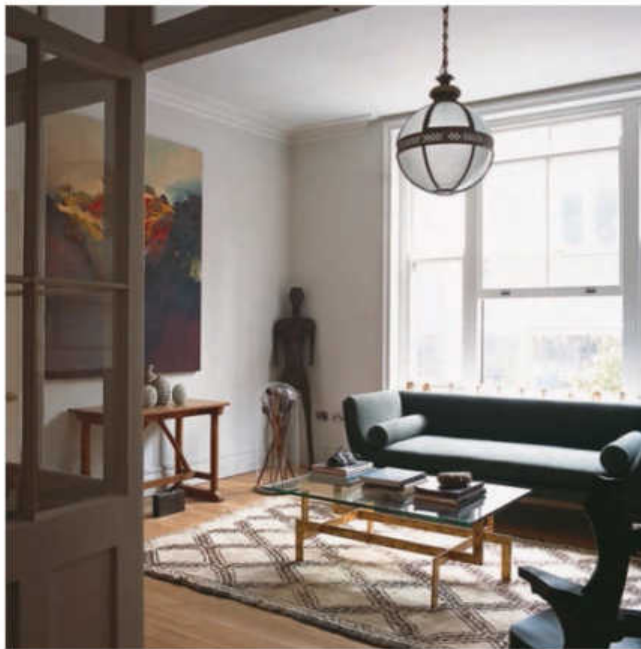
PLENTY MORE FISHER

Jamb's founder, Will Fisher, couldn't forget the one that got away – a house in Spitalfields that passed him by 20 years ago. But then he fell for an old shop round the corner... Here, having tempered his usual 'country house' look with Deco fittings and a slick kitchen, he tells Charlotte Edwards how moving on is the only medicine. Photography: Simon Upton





Will and his builder friend, Robert Hilton, designed the partition glazing dividing the drawing and dining rooms. It was made on site by a joiner recommended by the Spitalfields Trust. 'He was like Edward Scissorhands,' says Will. 'He was so fast. Keeping up was a nightmare'



Top: in the drawing room, a Richard Harrison painting hangs over Jamb's 'Bucknell' table, which holds a selection of 1920s ceramics from Christopher Butterworth. Beside it is a glass dome containing early wooden clubs – a purchase from Will's mentor, Warner Dailey. Above: the pewter door panels in the kitchen were custom-made by architectural metalworkers Eamonn P. Kenward. The worktops are Irish fossil marble. Right: the dining room is dominated by Jamb's 'Cruxton' table, 'Cobbler's' stools and 'Apsley' copper lights





WILL FISHER just can't help falling in love. He never simply likes. He is 'passionate'. He is 'obsessed'. And the objects of his desire are just that – objects. A door handle, a glazed partition, a desiccated greyhound once used as an advertising prop; these things can move him to rhapsodies, to tears, or even to the kind of whistles and exclamations that echo down from builders' scaffolding. A colleague once saw him positively canoodling with a very attractive table in a Sotheby's sale; if he could've done, she said, he'd have taken it out to dinner. So it's not surprising to hear him describe the experience of being gazumped with the ferocity of Glenn Close in *Fatal Attraction*.

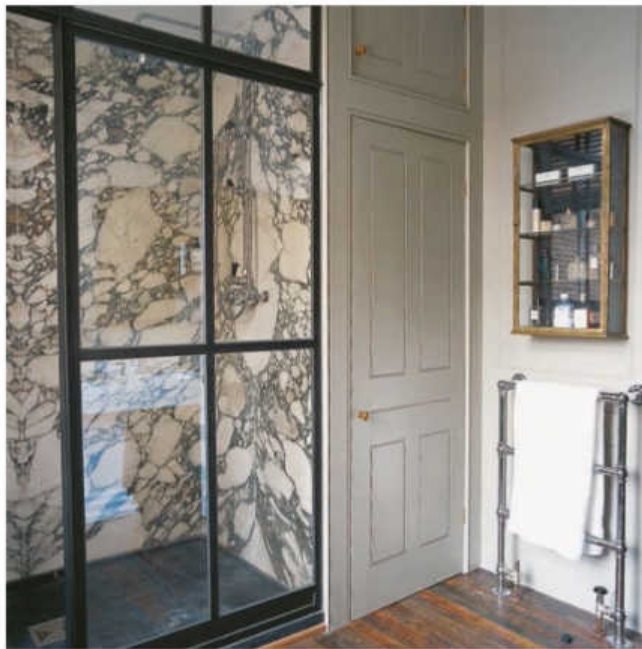
'It was a proper, terrifying, crazy love affair,' says antique dealer Will of his tragic encounter, some 20 years ago, with a house in London's Spitalfields. The place was a wreck, converted into an office, with 'horrific 1970s-type things done to it', and going for a song; even so, at that time, as 'a man with a van, touting my wares', he was barely able to afford it. 'I became obsessed with this house. It was my dream. But on the day we were meant to be exchanging, I got a phone call to say they'd gone with somebody else. I was bereaved. I grieved for years; I literally could not get over it. And then prices in that area started to escalate, and I felt I would never have that chance again.'

Fortunately for Will, he's proved as good at sharing his enthusiasms as he is at forming them. Having built up his Hawker Antiques business, and founded fireplace and reproduction company Jamb, all the while amassing containerloads of 'furniture and chattels and private bits of nonsense', he sold off his entire collection, including a great deal of Jamb's stock, at a 2012 auction at Christie's. 'We were phenomenally lucky, and it did very well,' he says. 'All my life's work was gone, and there was a space that needed filling.' He grins. 'There's nothing worse than giving an antique dealer a load of bloody money.'

Against the advice of just about everybody – his lawyer, his friend and builder Robert Hilton, not to mention his wife, Charlotte Freemantle, to whom the word 'long-suffering' seems naturally to append – Will acquired a semi-derelict, turn-of-the-century building, with a shop occupying the basement and ground floor, plus three further storeys above, just a few minutes' walk from the scene of his earlier heartbreak. 'It's fabulously confused,' he says, with the enthusiasm of a newlywed. 'It doesn't know whether it should be industrial or residential. It's a really pared-down, utilitarian-type aesthetic, but with a very charming Victorian or Edwardian fascia. It looked very tired, very sad and desperately in need of saving.' The building was occupied by friendly squatters who ran an underground music magazine, with a telesales team hawking advertising space for it in the rooms downstairs. 'I don't know how many people lived there,' says Will. 'There were layers of clothes trampled over layers of clothes, there was dope everywhere...' 'I walked around one room for ages before I realised there were two people in it, asleep in a sleeping bag,' Charlotte adds. 'It properly stank. Will said: "I

Top: Will held out for exactly the right kind of 19th-century chimney pots – these ones were found in Bristol just 24 hours before the scaffolding came down. Above: a reproduction of the first-known photo of the moon hangs above a bespoke marble fireplace in the third-floor bedroom. Jamb designs appear throughout the house, such as the 'Art Deco' dish light with antelope heads (opposite). Many pieces used in this project, such as the 'Ducane' side chair shown here, are now part of the company's reproduction range





Right: in the second-floor bathroom, two Soanian mirrors – made to Will's design – hang over a double sink. Perhaps in tribute to the 18th-century interiors of that dream house he loved and lost in Spitalfields long ago, Will chose to have the house panelled throughout. Top: the shower is lined with book-matched Breccia Verde marble worked in Jamb's workshop. Its doors are made of powder-coated steel. Above: Jamb's solid-oak 'Kemble' stool stands next to an oversized antique tub in the third-floor bathroom





Opposite: the Fishers found the second-floor bedroom's copper reading lights – once used at Cambridge University – at the Newark antique fair, on a detour while collecting the family's new dog, Cookie. The bolster-cushion fabric came from Katharine Pole. The chimney piece (top) was made to an amended Lutyens design, cut of 'random chunks' of Derbyshire fossil marble from the remains of a Vanbrugh temple on the Castle Howard estate. Above: Jamb's 'Melbury' mirror and 'Bainbridge' lantern hang in the entrance hall

can't do this unless you're 100 per cent behind me," and I thought, you're going to do it anyway...'

Although Will admits to having 'minor fantasies' about relocating to Spitalfields, it was never the couple's intention to move their family from their home in southeast London, itself a marathon period-restoration project completed just before the Christie's sale (*WoI* Feb 2012). Instead, Will says, he used the venture as therapy of sorts: a self-indulgent escape from the stresses and constraints of working with clients, a way to immerse himself in a fantasy world with no definite purpose, no budget, and only himself to please ('because it's hard doing things for somebody else when you're basically a three-year-old child with a tendency towards tantrums').

Unlike so many of the neighbouring Georgian houses, his new acquisition wasn't listed; nor was it under the aegis of the Spitalfields Trust, which nevertheless had a record of it – as a former wig-maker's – and was generous with its advice. Given that the building was so mixed up to start with, Will felt able to depart from the disciplined, strictly Georgian approach that he and Charlotte had taken to their own home. 'I have an enormous passion for the English country house, but I'm not a purist; my interest doesn't stop there. It was time to have something more eclectic: a modern language, but with its aesthetic steeped in or reinventing the past.' Charlotte agrees: 'It's definitely more playful. We made everything ourselves, working with our ideal designs, in the materials we wanted to use.'

The new panelling, internal glazing and floors throughout may keep things rooted in the 18th century, but the sleek industrial kitchen added to the back of the building almost exactly replicates the facilities at Will's Edwardian bachelor flat (*WoI* June 2001), while at the top, a new reception room and roof terrace are a nod to New York's Art Deco and Neo-classical architecture. 'Proportionally, the house is like a miniature version of an American downtown building – like a Ford Consul Classic to a Cadillac,' Will enthuses. 'And there's nothing better than being in Manhattan, raised high and looking into the skyline. I'm absolutely terrified of heights, but when I saw the view from the little loft hole that was here before, it was one of the defining moments.'

Another of those arrived when Will hung one of his father's pictures in the new stairwell. 'My dad was an Op artist in the 1960s; when we were children, our whole house smelled of paint,' he says fondly. 'I've always loved his dot paintings, although you have to get the right one in the right space otherwise they can make you feel a bit seasick. I've had this one for years, but never had anywhere to hang it, and suddenly, in this environment, it looked amazing.' The house is now let; having put so much heart into the project, wasn't it difficult to let it go? 'There were times I was praying that the whole thing would never end, because I didn't want it to,' Will agrees. 'But the funny thing is, when it was done, I could walk away. It was the creation that's important. Now I've got the burning hunger to find something else' ■

Jamb, 95-97 Pimlico Rd, London SW1 (020 7730 2122; jamb.co.uk)



This page: it's only from the mezzanine that Mount Hood can be seen, as snow drifts normally cover the ground-floor windows. The hand-appliquéd curtains are new creations based on the originals. The c750-year-old tree-trunk columns were adzed by hand. Opposite: in the lobby, the hexagonal form of the 25m-high chimney is reiterated in the wooden coffee table

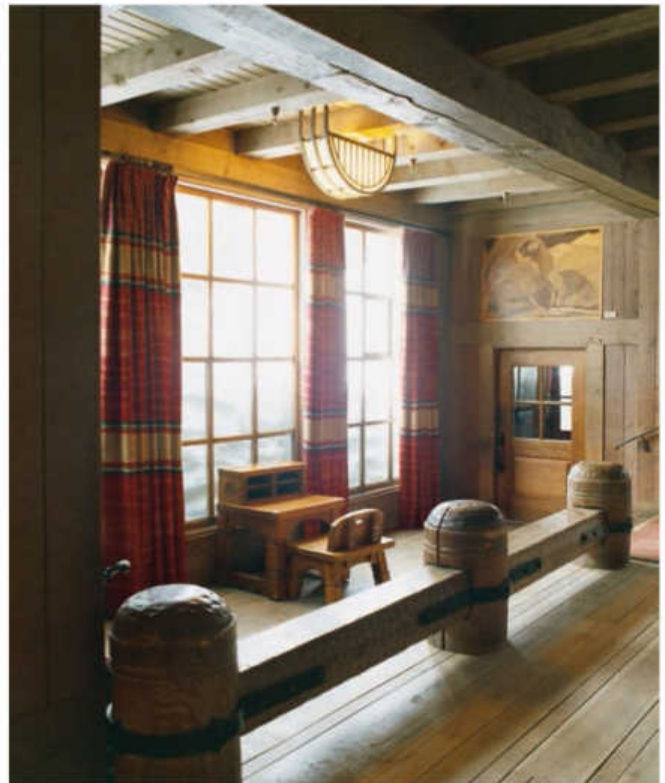




PEAK OF THE SLUMP

Timberline Lodge, built on the slopes of an Oregon mountain, proved a high point in President Roosevelt's response to the Great Depression. Backed by federal funds, hundreds of artisans and unskilled labourers joined forces in 1936, erecting the hand-hewn pioneer-style hotel in just 15 months. Later featuring in Stanley Kubrick's horror film *The Shining*, the lodge has now become a National Historic Landmark – posterity rooted in austerity. Text and photography: Tim Beddow

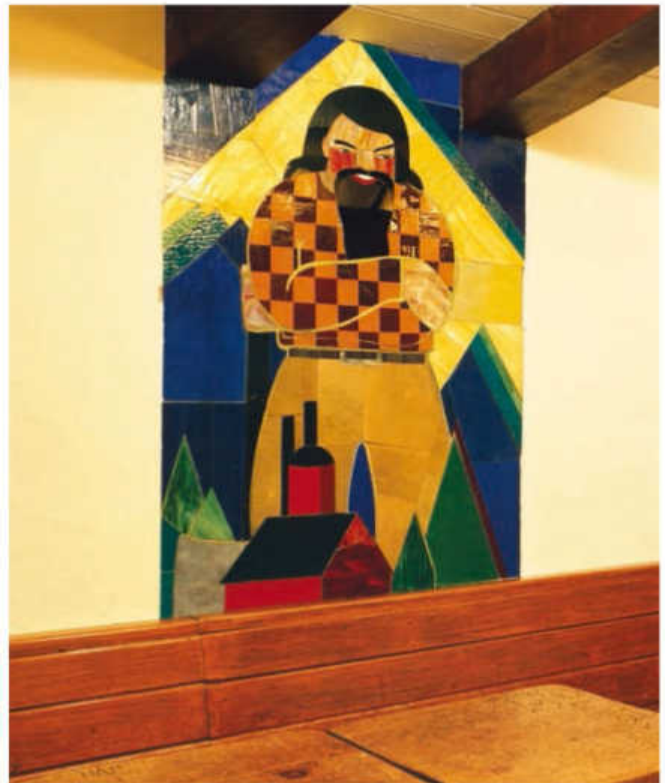
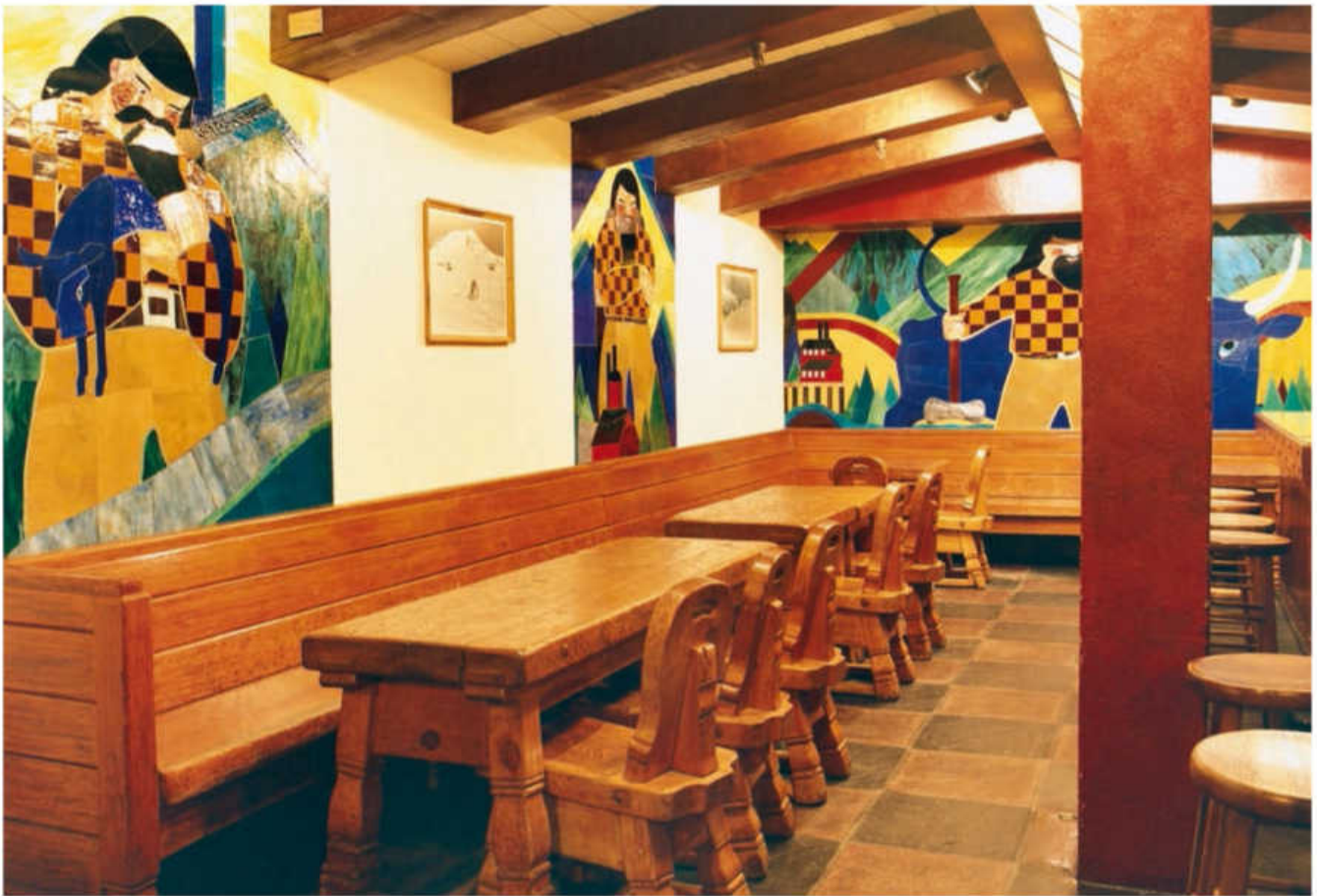




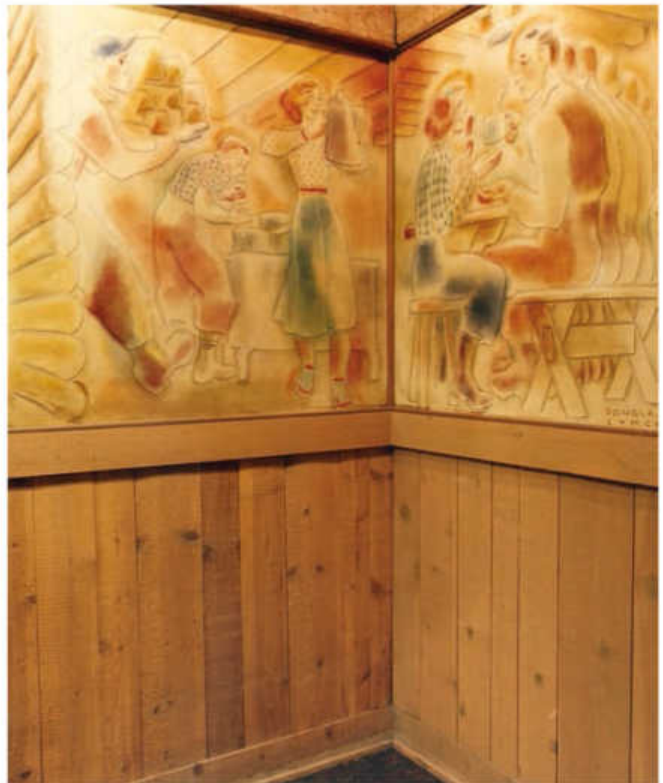
Opposite: on the first storey, the randomly sized planks of the Oregon white-oak floor have required over a thousand small repairs. This page, top: exterior and aerial shots of the lodge established the appearance of the fictional Overlook Hotel in the 1980 film *The Shining*. Above left: this ram's-head table is one of the finest pieces of furniture in the inn. Above right: the Portland lighting artist Fred Baker created the Art Deco-style fixtures



Top: originally covered with oiled muslin, these three hexagonal pendant lights were replaced in 1970 by Monica Setziol-Phillips, who used paper-backed linen instead. Above left: the mezzanine balcony features a large oil mural, *Metal*, by Howard Sewall, the most representative example of state-sponsored Depression-era painting in the lodge. There's also a companion piece called *Wood*. Above right: the Cascade dining room



Top: the windowless taproom in Timberline was dubbed the Blue Ox bar after Virginia Darce's opaque-glass murals, which capture the folk tale of logging hero Paul Bunyan and his ox, Babe (above left). One of the master artists on the project, she worked for the WP Fuller Glass Company in Portland prior to the Depression. Above right: in 2013 Newberg artist Gil Reynolds restored the 1938 work, which had suffered water damage



Top: in 1981 the original 'ski grill' cafeteria became the Barlow Room, a public space for games and cinema. The canoe lights are original. Above left: beyond seating with woven rawhide strapping stands a Cascadian arch, a signature feature seen repeatedly in the lodge. Above right: Douglas Lynch's *Calendar of Mountain Sports* mural consists of incised lino. Opposite: a woodcarving in the stairwell depicts the Oregon Trail





TIMBERLINE Lodge, which straddles the rocks of Mount Hood at 1,820m above sea level, was conceived and built in the middle of the Great Depression. It is a rare beacon of hope and powerful symbol of pride for all those lucky enough to be chosen for the project in those austere times. More recently, the hotel in Oregon achieved celluloid immortality when some external and aerial shots were used to represent the fictional Overlook Hotel in Stanley Kubrick's horror film *The Shining* (1980).

The lodge was constructed under the auspices of the Works Progress Administration, founded by President Roosevelt in 1935 to provide employment for the millions of Americans without jobs. The WPA's dynamic local director, EJ Griffith, proclaimed it: 'a monument to the skill and industry of the unemployed and a monument the world will have to acknowledge'. Griffith drummed up support from local business and the US Forest Service, but it was the WPA that funded 90 per cent of the costs and salaries, which for many were just 55 cents a day (\$8.70 in 2015).

Initial designs drawn up by architect Gilbert Underwood show a central core from which two wings extend. They were subsequently modified by Forest Service architects, and the final drawings specify an amalgam of styles – rustic Oregon, Picturesque and Cascadian, a contemporary term reflecting the pioneer spirit of mountain building, with steep roofs, massive stone walls and local materials. The basic tenets of the design were that the exterior, and especially the lofty hexagonal 'head' house at its centre, should take inspiration from the surrounding peaks.

In early 1936 surveys were carried out in over four metres of snow. That June, ground was broken. In high-altitude conditions, with snow year round, it often took over an hour for the canvas-covered trucks, laden with a hundred or so workers, to drive up to the site. They were given three hot meals every day, essential fuel during the long winter months. Many labourers had no experience, and had not worked together before. But by all accounts, it was an inspired team effort; virtually trouble-free in its construction, Timberline was completed within 15 months.

For the interior, local artists and craftsmen were used exclusively. Timberline was to be very much an expression of the region's creativity. Margery Hoffman Smith, a respected interior designer from Portland, took on the responsibility with gusto and flair. While the building's exterior had a rugged organic structure in keeping with the landscape, in Smith's more than competent hands, the interior took the lodge to new heights. Many designs for the textiles, rugs and lintel carvings were her own. While her background in the Arts and Crafts movement made her sympathetic to artisanal work, she was also a considerable organiser. Her coherent approach to the décor stemmed from dividing the duties into three categories: woodworking, ironwork and sewing. Critically, she oversaw every stage of every process like a hawk. If something was not up to her standard, she had no qualms about insisting it be redone. Guest-rooms took different plants as their themes – trillium, blue gentian, zigzag or Solomon's seal – and these were carried through in the fabrics and rugs. Timber beds, wood-

In the bedrooms, the themed 1930s designs offer character to guests. Ray Neuffer supervised the Oregon WPA woodworking shop that produced the furniture: 'Most of the men came in from construction projects and they didn't know they *could* do some of the things they did'



framed mirrors and iron lamps; leather love seats; hand-hooked rugs and hand-stitched appliqué bedspreads – all these hand-made features greeted impressed visitors. Today much of the original furniture is still in place. As if this were not enough, Hoffman Smith also commissioned all the art. ‘There was no time, there were no facilities for blueprinting,’ she wrote later. ‘It was a quick swing into action – and what action it was!’ Speed was essential because of uncertainty about how long the WPA would exist.

Inside the lower-level entrance, web-seated sofas and chairs dotted about a massive six-sided chimney formed the original ski lounge. The scale of the huge beams and stonework is still powerful. On the left a large mosaic called *Spring on the Mountain* was conceived by artists Tom Laman and Virginia Darce.

Steps once led down to a ‘ski grill’, but wear and tear from skiers’ boots and poles led the food to be served elsewhere; it was renamed the Barlow Room and used to screen films. On the walls here hang nine linoleum panels depicting a *Calendar of Mountain Sports* by Douglas Lynch. Using a mat knife to incise the drawing, he applied glazes of oil paint and shellac to achieve a lustrous finish.

The Blue Ox bar is perhaps the strangest feature of the whole lodge. Nearing completion, Smith realised there was no taproom, so she redesignated this space, intended for wood storage, as a windowless drinking hole, dominated by punchy mosaics that illustrate the mythic exploits of the super-lumberjack Paul Bunyan.

But the heart of Timberline lies on the floor above. The double-height space is dominated by a six-sided triple-hearth central stone

chimney. Framing the area, six ponderosa pine columns over nine metres high were hewn with hand tools into hexagonal shapes. Each one took a week to finish – at an exorbitant cost.

High above hang three great linen-and-iron chandeliers, while rawhide shades decorate the wrought-iron floor lamps. Firedogs were fashioned from disused railway tracks. Mrs Smith had an acute sense of what would work in such an environment, and while it may not be especially polished, it is harmonious.

In September 1937 President Roosevelt dedicated the building before 1,200 assembled guests. Doors opened the following February, and business ticked over until 1942, when it had to close for the duration of the war. Sadly, on reopening in 1945, the lodge suffered from bad management; prostitution and gambling began to seep in, culminating in its second closure in 1955.

Later that year an unlikely saviour came in the form of Richard Kohnstamm, a 29-year-old social worker – his family was very wealthy, however, owning a coast-to-coast chemicals empire. ‘It’s a gamble,’ he said, ‘but that’s why I took it on. For the challenge. It is a wonderful place, the sort of place that men make only when they take a pride in what they can do with their hands.’ Soon an explosion in the popularity of winter sports would guarantee its future. Curiously, of the two million visitors to Timberline annually, less than a sixth actually play on the slopes; the others are here to glimpse a rare slice of mountain – and movie – heritage ■

Timberline Lodge, 27500 E Timberline Rd, Oregon, OR 97028, USA (001 503 272 3410; timberlinelodge.com)

Lodge managers asked Stanley Kubrick, director of *The Shining*, not to use number ‘217’ for the haunted room from Stephen King’s novel as it might put off nervous guests – so he used the non-existent Room 237 instead. However, it seems Room 217 is requested more than any other





Details from *The Triumph of the Archduchess Isabella* (1616), where children balance in the branches of a Jesse tree (opposite) and sit, smartly dressed, astride a unicorn (this page)

MEN, MONSTERS AND MERRIMENT

A unicorn, a quizzical camel and a ship tailed by sea creatures glide past teeming crowds, while nearby, devils caper with glee. It may sound like the work of Bosch; in fact, it's Denys van Alsloot's painting of Brussels's lavish Ommegang pageant of 1615 in all its touching human detail. As it finally finds the space it merits in the V&A's new Europe galleries, writer and curator Susan Owens celebrates this little-known treasure



This page, clockwise from top: the 1615 Ommegang was a display of dynastic strength. The ship of Emperor Charles V (Isabella's grandfather) was actually made for his funeral in 1558 as a symbol of his victories at sea; performers dressed as devils in ragged cloaks painted with goggling eyes and grinning maws create chaos in the crowd; the pageant cars are led by a team of camels, perhaps from Isabella's own menagerie. One turns to fix us with a quizzical eye; each horse-drawn float is lavishly decorated. In the foreground is King Psapho's float, with men dressed as colourful parrots, while behind are cars narrating the Annunciation and Christ's dispute in the temple



This page, clockwise from top: Diana the huntress and her bevy of nymphs join the procession, paying tribute to Isabella's prowess with the crossbow; spectators arrive from a side street just in time to see a fantastic golden bird roll by. One man has climbed onto a carriage to get a better view of the procession, while a lucky few look on from high windows; demons attack the crowd with fire clubs emitting streams of sparks, causing consternation and, in some cases, downright panic; not everyone is watching the procession. At one window, a couple, resting their elbows on red cushions, gaze raptly at each other, while above them a man places his hand on a startled-looking woman



THE OMMEGANG of 1615 was among the most spectacular processions Brussels ever staged. The queen of the fête was the Archduchess Isabella, daughter of Philip II of Spain and Elisabeth of Valois, and joint ruler of the Spanish Netherlands with her Austrian Habsburg husband, Albert. Isabella had recently won an archery contest held by the Crossbowmen, the most prestigious of the city's guilds, and as a result that year's Ommegang paid lavish tribute to her. Originating in the mid-14th century to celebrate the miraculous transmigration of a statue of the Virgin from a church in Antwerp to Nôtre-Dame du Sablon in Brussels, the Ommegang – old Flemish for 'walk around' – had by this time become a magnificent combination of religious procession, guild pageant, courtly masque and theatrical carnival.

But although the Ommegang is still held annually in Brussels, the details of that day in 1615 might have been all but forgotten had Isabella not commissioned a series of paintings from the topographical artist Denys van Alsloot to record every aspect of the procession. Van Alsloot painted six huge panoramic canvases, which Isabella and Albert hung at the ducal castle of Tervuren, east of Brussels, where the scenes of civic splendour impressed visiting foreign dignitaries. Four paintings survive today, divided between the Prado and the V&A. The V&A purchased its two (or, technically, three: oddly, one had been cut in half before it was acquired by the museum) in the 19th century, as much for

their representations of costume and pageantry as for their value as works of art. *The Triumph of the Archduchess Isabella* (1616), now a star item in the V&A's new Europe galleries, is the most dazzling of the artist's remaining images.

Van Alsloot presents us with a bird's-eye view of the Ommegang as it snakes around a vast city square. (Artistic licence: the particular buildings shown here actually lined two narrow streets.) The first of the ten glorious pageant cars, drawn by extravagantly maned Andalusian horses, is dedicated to Psapho, an ancient king of Libya fabled for teaching his parrots to say 'Psapho is God'. Inside the great cage a boy in a bright, feathered costume instructs birds to cry 'Isabella is Queen'. The court of the archduchess follows, Her Eminence announced by winged Fame, who perches on a column and blows a pair of trumpets, while a stand-in for Isabella sits in splendour beneath a triumphal arch.

The most spectacular car of all, in the form of a ship, is that of the Emperor Charles V, Isabella's illustrious grandfather. This surreal maritime vision, scarlet banners fluttering from her masts, sails along accompanied by exotic outriders – blue sea elephants bravely breasting the waves, water flowing from their feet in fiery streamers.

A stately line of artificial animals trundles by. Made of light wicker frames and draped with rich cloths concealing the operators within, the great beasts tower over the crowd. A unicorn with bells decorating its reins, led by men in 'Turkish' dress, is pursued by a fierce golden bird.

Denys van Alsloot's painting in full. The 4m-long canvas depicts the ten magnificently decorated pageant cars that celebrated the life of Christ in homage to the archduchess



Van Alsloot vividly evokes the townscape. Kings, queens, gods and goddesses are decked out in sumptuous costumes, while mini-dramas take place among the spectators

Look up: even the houses are decked in finery, each façade adorned with leafy branches. At almost every window someone leans out to watch; the wiser spectators rest comfortably on cushions they have placed on the sills. Dressed in extravagant ruffs, these are clearly the grander sort – but although their high vantage point might offer safety, privacy is not assured. Every so often a figure sways past at eye-level. There goes a boy who has shinned up the mast to the crow's-nest of Charles V's ship. Most astonishing are the children perched high up amid the curving branches of a tree of Jesse: Christ's ancestors wedged into little cup-like seats, their feet dangling in thin air. One leans forward precariously, attempting to whack the harp-playing boy opposite with his staff, while the Virgin and Child (a doll, surely?) sit impassively above.

The noise rising from the street must be cacophonous. As well as the clatter of hooves, the chatter of the crowd and the shouts of red-batoned stewards attempting to keep order, there is music: the car of Apollo and the Muses carries an orchestra; on the Nativity car a shepherd plays the bagpipes; and nearby a man on what must be the most placid horse in the Netherlands energetically bangs timpani drums. Performers in frightening demon masks and costumes terrorise the crowd with fire clubs: hollow canes filled with gunpowder and charcoal, which throw out hissing streams of sparks. Men fall over in their haste to run away. A man and a boy pull their hats over their ears against the noise and a dog

barks. And everywhere are human vignettes: a family group holds hands; two pretty young women pose in false moustaches; one boy receives a reprimand while another sneaks up behind to pick his pocket.

This picture has been a favourite of mine since 2007, when one of my first tasks on arriving as a curator at the V&A was to find a place to hang it at South Kensington following the closure of the Theatre Museum in Covent Garden. To be frank, it has also been on my conscience: despite roaming galleries with tape measure in hand, trying to find it a permanent home, my efforts ended in defeat. Any scrap of spare wall space at the V&A is hot property – and at nearly 4m wide this picture needs a lot. Reluctantly, I sent the painting to the museum's stores where it hung on a rack with a palpably despondent air.

The V&A's Europe galleries now provide both a splendid new home and a rich context for Van Alsloot's painting. Surrounded by all kinds of works of art and craft, each of which offers its own particular European identity, this painting represents a fascinating moment in the evolution of political power. Spanish might, symbolised here by Charles V's ship, was certainly much diminished by Albert and Isabella's time; nonetheless, Van Alsloot's painting reveals that the archducal court at Brussels was – for that brief period – a flourishing cultural centre ■
The Europe 1600-1815 galleries open on 9 December at the V&A, Cromwell Rd, London SW7 (020 7942 2000; vam.ac.uk)



Opposite: looking at the house from the southerly garden, mysterious stone structures on the roof are visible – the obelisks in the middle cradle a chimney, while to the left is a pyramid topped with a fleur-de-lis finial. A bell hangs in the construction on the right. Steps lead into the sitting room (this page), the windows of which were restored by Christopher Bowerbank with stained glass by Charlie Jansen



TWICE UPON A TIME

Does the story of a fairytale folly on the Stourhead estate, a recluse and an architect ring any bells? It might, for the Convent, as it's known, first graced our pages in 1985. It certainly bewitched Michael and Lula Gibson, who set out to become the next owners. When they did, in 2006, the house was in ruins. Now, its Gothic rooms restored, ecclesiastical benches vie with Burmese lunchboxes in a catholic conversion second to none. Text and photography: Tim Beddow



COULD THIS be a first? This building appeared in *World of Interiors* nearly 30 years ago (Vol Feb 1985) and so intrigued a reader named Michael Gibson that when, by chance, he came to live nearby with his wife, Lula, and discovered it on a walk, the pair not only fell instantly in love with it, but resolved on the spot to become its next owners. They did so in 2006. 'Since the days of the feature, when the late architect Christopher Bowerbank and his partner, Peter Lacey, had just restored the magical folly from a vandalised ruin to its former glory, it now looked very sad and unloved again. But to us it seemed the most romantic house in England,' says Michael.

Constructed around 1760, the building in question was one of the follies in the groundbreaking scheme for the landscape gardens at Stourhead created by its owner Henry Hoare II between 1741 and 1780. In his pursuit of the picturesque, Hoare (known as Henry the Magnificent) placed a number of temples partially hidden among the planting to gently engage any visitors. The grandest of these was King Alfred's Tower. Overlooking the

gardens, this 50m-high folly was designed by Henry Flitcroft in 1772, 'out of gratitude to... a truly British king'.

The Convent, meanwhile, lies deep in the woods off the old carriageway leading from the Neo-Palladian mansion, designed by Colen Campbell, to the tower. The origins of its name are possibly connected to its fantastical stone spires and Gothick pointed windows, though it certainly never had any religious purpose. (Indeed, the behaviour of some of its previous occupants might be deemed positively irreverent.) To modern eyes, this Gaudí-esque structure, sitting high up in the thick trees, with views across rhododendrons, magnolias and azaleas, looks like it might have been designed on the back of an envelope after a late dinner.

Guests of 'the big house' on tours of the estate would stop off here for tea and games on their way to the tower. The labourers billeted at this basic, if pretty, shelter were forbidden to use the main drawing room in case of any unexpected arrivals, and were instead confined to the Convent's few other small rooms.



Top: on the dining-room table stands a row of 19th-century Burmese lunch caddies. Both the church pew and the chandelier came from an ecclesiastical reclamation yard. Above: Michael's portrait, next to a bookcase he designed, was painted in the 1970s by Johnny Jonas. Opposite: Michael made the fire surround to match the sitting room's – it's actually MDF, concealing a 1950s original beneath





Beneath the sitting room's vaulted ceiling, which is textured with pebbles pressed into horsehair plaster, objects tell the tales of the Gibsons' travels: the pillar beside the windows came from a Cochin junk shop; the coffee table, which they found in India, was made out of a huge door; and the curved stool, carved from one piece of wood, originated in Ghana's Ashanti region





For the best part of two centuries, so ran life at the Convent. Then, in the mid-1950s, a botanist named Gervase Smith leased the house. Living in isolation, he took to drink in a spectacular way, with guests reporting corridors of empties throughout, while the 'garden' became a surreal wasteland for thousands and thousands of dry bottles. Christopher wrote in 1985 that it took at least two lorry-loads to remove the bulk of them. After Smith's death, another tenant moved in but found the restoration too difficult. Squatters and bikers took over, vandalising it and spraying obscene graffiti on the walls. Then, in the early 1980s, the National Trust, who had acquired Stourhead in 1946, sold the lease to Christopher and his band of craftsmen and gardeners for the princely sum of £1 in return for the Convent's renovation.

And what an amazing job they did to this little gem: in 1990, English Heritage named it the best restoration of an historic house. But after Christopher sold his share, the house drifted on until it was put on the market again in 2000, when it caught the eye of a London barrister and

his Zimbabwean transvestite partner. They struggled to look after it: the lawyer died a few years later and his friend found the logistics too tricky to contemplate and retreated to London.

So far, so complicated. But when it was put up for sale in 2006, the Gibsons pounced on it, despite their friends and family warning them it was a completely mad idea. 'It was remote, off the grid and, although it had a private water supply, it had been horribly neglected in recent years,' Michael recalls. 'But we saw it as a challenge that simply had to be taken on.'

Michael and Lula had met in London before setting up Papyrus, a high-end stationer's in Bath, in 1984, 'with the express purpose of making enough money to go to South America. We were inveterate travellers,' says Michael. But business blossomed and a new shop soon opened in Chelsea. With its exotic Italian marbled papers, hand-bound books and painted pencils, Papyrus became one of the shops of the moment. However, with the advent of email, Michael and Lula had to rethink. Printing declined, rents



Opposite: Michael designed the woodwork throughout the kitchen, translating the pointed windows into a repeated motif to reflect the building's Gothick character. Top: the roe-deer antlers, hanging on a backdrop of 'Green Smoke' by Farrow & Ball, were collected from local gamekeepers. Above: *thangkas*, Tibetan Buddhist paintings, hang above an Edwardian picnic chair and a roll-top tub in the bathroom





rose. They relocated the business to Castle Cary in Somerset and moved to a farm nearby. Now the company produces high-quality leather accessories for hotels, yachts and city businesses.

The lack of power (a major obstacle for previous tenants, too) meant living at the Convent on a permanent basis was impossible to begin with. Candles and oil lamps might be atmospheric, but they're hard work as well. The Gibsons recruited a marine engineer who designed and installed a hi-tech generator, solar panels and huge bank of batteries way out of view and hearing of the house. The water system that had been set up by Christopher was still working efficiently, slowly pumping water from two springs a quarter of a mile away. 'We have sediment and UV filters so our water is delicious,' says Michael. 'But when we moved in, the thatch had fallen in and the wiring and plumbing were non-existent.' Luckily, they found an able team of local builders and a thatcher whose father and grandfather had worked here before.

The kitchen had taken a real battering, so its broken sinks and cupboards

and cracked plastic work surfaces were redesigned by Michael, who added a more sympathetic Gothick flavour. A cooking range was installed, efficiently powering the central heating and hot water. 'Elsewhere, the plaster had been damaged by water leaks, the paintwork was peeling, the woodwork rotting and a room had been sprayed with aerosol paint. We stripped everything out and began the repair from scratch, filling the house with odd family pieces: things we had collected and picked up on our many travels. It is somewhat eclectic but very much about us.'

But in 2012 Michael's world was shattered by the tragic loss of Lula. Having moved in with friends, Michael came to the Convent every day to tend the garden, but he couldn't move back initially. 'Despite a house being inanimate – just a structure, a shelter – some places, like boats, have souls,' he says. 'Over the intervening months though, the pull of this extraordinary place became impossible to ignore and I moved back in. It has so helped to heal and lift my flagging spirits. The adventure continues' ■



Top: beside the window in the master bedroom hang two Burmese temple rubbings. The chair in front was a present from Lula's mother. Above: the spears beside the mirror in Michael's study were collected by his father while he was a pilot in Africa. Reflected is Michael's desk (opposite), near which hang Victorian wooden letterpress types in their original cases. They would have been used for posters and playbills



inspiration

Some of the design effects in this issue, recreated by Augusta Pownall



1



2



1 It's little wonder that the man behind the re-vamp of Timberline Lodge, which sits perched upon a forbidding rocky outcrop, has opted for large pendants that cast a cosy glow (page 80). Woka's 'Bil 1/50', a reproduction of a light by the Wiener Werkstätte, strikes us as a match. Ring 00 43 15 13 29 12, or visit woka.com.

2 Woollen curtains at the lodge on Mount Hood help keep out the cold (page 80). Ralph Lauren Home's 'Dinetah Stripe LFY64160F' (£331 per m) – the name a nod to the traditional homeland of the Navajo tribe – is a thickly woven cotton/wool mix with a similar heft. Ring 020 7535 4600, or visit ralphlaurenhome.com.



3



4

3 Shop, but make sure not to drop, ceramicist Yu Kobayashi's new collection for the Shop Floor Project (page 49). Boats, masks and mugs abound, including the spherical black bowl, £250, and large white handled cup, £95, pictured here. Ring 01229 584537, or visit theshopfloorproject.com.

4 In her workshop-cum-home by the sea in Japan, Yu Kobayashi

makes from found objects what little furniture she has herself, even the light fittings (page 55). But for those not so nifty with their fingers, Grace and Glory's cream wire lampshade, £49.95, fits the bill. Ring 01271 370095, or visit graceandgloryhome.co.uk.



5



6

5 Michael Gibson's dog looks sleepy on the sofa at his Wiltshire convent (page 101). Here's hoping that a sofa covered with 'Hapuna Stripe 34764' (£254.20 per m) by Clarence House, seen here in coral ('4'), would have an equally soporific effect on you. Ring 020 7259 7280, or visit turnellandgigon.com.

6 Windows, fireplaces and even dishwasher doors – the latter designed by the owner himself – feature Gothic motifs in the woodland folly on page 96. Let arch-tastemaker Nicky Haslam point you in the right direction with his 'Gothick' cabinet for Oka (£2,990). Ring 0844 815 7380, or visit okadirect.com.



7

7 The beautifully weathered Garonne cabin (page 64) is open to the elements, but pristine walls can be given a similarly distressed finish with corrugated-iron wallpaper. Rockett St George's costs £79.90 per 10m roll. Ring 01444 253391, or visit rockettstgeorge.co.uk.

8 Not one to do things by halves, Manuel Morales de Jódar's guest bedroom (page 44) is a veritable bower of trailing flowers. For a floral fantasia of your own, head to Colefax & Fowler. Shown from left: 'Chantilly F1114-03' (£69 per m), 'Honeysuckle 01090-01' (£78 per m) and 'Fuchsia 01070-01' (£78 per m). Ring 020 8874 6484, or visit colexfax.com.



8



9



9 In helping to rescue the humble lace curtain from interior obscurity, *WoI's casa rural* leads the charge in its sacristy (page 47). Maintain the momentum by snapping up a ravishing panel from MYB Textiles. 'Cherub' (left) and 'Trellis' both cost from £72.44 per 1.32 x 1.6m panel. Ring 01560 321210, or visit mybtextiles.com.

10 Immortalised above a fountain at the *palacio*, the Bourbon king Felipe V (page 37) and this gentleman (right) seem to share both a wardrobe and a certain swagger. Our friend graces the walls at l'Hôtel Claude Passart in Paris, and is the work of Atelier Prométhée with Juan Pablo Molyneux. Commission your own tiled panel from £1,765 per sq m. Ring 00 33 1 49 98 00 36, or visit atelierpromethee.com.



11



10

11 Sr Morales's tub chairs stand on spindly legs (page 45), like the George IV-style mahogany 'Fawley' chair (£4,080) at Jamb, part of its new collection. Other examples of the reproduction range appear in Will Fisher's new project on Hanbury Street (page 70) too. Ring 020 7730 2122, or visit jamb.co.uk.

12 Beds at the Jamb founder's east London bolthole come swathed in cashmere throws in vivid hues, and of a softness that must be felt to be believed (page 75). The Barcelona-based Teixidors are the miracle weavers behind these blankets, which cost £293 approx each and come in a range of 17 colours. Ring 020 366 53452, or visit suchandsuch.co ■



12





Totem recall, Anne Hardy's human traces, plus
Charlotte Edwards's listings

EXHIBITION diary



The Kibbo Kift Kindred WHITECHAPEL GALLERY London E1

In 1929, the Whitechapel Gallery mounted an exhibition of decorated tents, carved ceremonial totems, shields, banners, costumes, archery equipment, embroidery and weaving looms. These objects, all of them crafted by hand, were not the work of some remote island tribe, nor were they Medieval European artefacts, but instead the regalia of an idiosyncratic group of men, women and children, predominantly English and active during the 1920s, who called themselves the Kindred of the Kibbo Kift. The Whitechapel has put many of those same materials back on display in a show co-curated by Annebella Pollen, the author of a meticulous new history of the group.

The 1929 *Educational Exhibition*, as it was called, was meant to enlighten the general public on the beliefs and customs of a society that had been widely ridiculed by the popular press. The pointy hooded jerkins worn by the kinsmen brought to mind, as they well might, the sharply tapered hats of the American Ku Klux Klansmen (the name didn't help either), while their open-handed style of greeting was often confused with the European Fascists' salute.

On the contrary, the Kift was founded on a radically progressive ideology, cooked up from various pre-existing oddments by a former Scout leader named John Hargrave. After World War I, Hargrave was appalled to see the wholesome woodcraft traditions of the Scouts denigrated by former military men who, he felt, were intent only on moulding little soldiers. Traumatized by his own wartime experiences as a stretcher-bearer, Hargrave became a pacifist and a believer in the spiritual nourishment of life outdoors.

His 1919 book, *The Great War Brings it Home: The Natural Reconstruction of an Unnatural Existence*, laid out the ideas that, over the

next two years, led both to his expulsion from the Scouts and to the foundation of a new alternative movement. He found the name, Kibbo Kift, in an antiquarian dictionary of Cheshire colloquialisms; it means 'proof of great strength'. The organisation's values were hale and hearty, intended to rectify the degenerate course that modern, industrialised society was taking. 'Every effete civilisation must crumble away. The only hope is that a new and virile offshoot may arise to strike out a line of its own,' Hargrave wrote. You can see where the confusion with Fascism may have arisen.

Instead of nationalism, however, the Kibbo Kift's ambitious ideology called for a world state, which would naturally be led by Kinfolk. Nevertheless, the language, nomenclature and symbolism of the group harked back, as often as not, to a mythical Arthurian England. Chivalry was aligned with the 'occult mysteries' of the 15th-century illuminati. Elsewhere, they were almost Postmodern in their eclecticism. The banners, ceremonial staffs and statues exhibited at the Whitechapel mix influences from Celtic runes and Anglo-Saxon heraldry with Egyptian hieroglyphs, Native American patterns and Futurist designs featuring motor cars and engines.

Ironically, it was Hargrave's attempted popularisation of the movement in the early 1930s that sealed its fate. By doing away with its eccentricities, he also lost the group's unique – if marginal – appeal, one that was deeply rooted in a distinctly English brand of individualism. **INTELLECTUAL BARBARIANS: THE KIBBO KIFT KINDRED** runs until 13 March, Tues, Wed, Fri-Sun 11-6, Thurs 11-9, closed 24-26 Dec, 31 Dec 11-6. *The Kindred of the Kibbo Kift*, by Annebella Pollen, is published by Donlon, rrp £35 ■ JONATHAN GRIFFIN is a freelance writer and critic based in Los Angeles

Opposite, clockwise from top: *The Bodes*, 1920-31; herald's surcoat, c1923; transport banner, 1929; lodge sigils, c1929; Kibbo Kift Kindred men and boys on camp parade with totems, 1925. This page, top left: chickadee totem, c1928. Top right: Kibbo Kift member Angus McBean's photograph of the decorated tent of Cecil Watt Paul Jones (aka Old Mole) at the annual gathering, or Althing, of 1931

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Anne Hardy MODERN ART OXFORD Pembroke St, Oxford

It is the little things that matter in Anne Hardy's pictures. The scenes in her photographs are meticulously constructed from the sparest fragments; scraps of paper, broken pencils, sticky tape and offcuts of MDF, which are scavenged from the streets surrounding her studio in London's Bethnal Green. These discarded items are then fashioned into prosaic spaces, such as a waiting room, a youth club or a store cupboard. Although they are uninhabited and boast the low-budget aesthetic of a cheap movie set, atmospherically they are romantic; it is hard not to want to be deceived by them. As her new exhibition at Modern Art Oxford reveals, Hardy finds the profound in trivia, and the effect is a powerful one.

Born in 1970, Hardy studied painting at Cheltenham School of Art and photography at the Royal College of Art. Her early photographs of simulated spaces were apocalyptic in mood: decaying Christmas trees jammed up against the studio ceiling; a control room submerged under dead leaves. By the mid-2000s these photographic environments had become more measured. *Booth* (2006), in which corrugated plastic, flex and flock wallpaper conspire to become a lobby in a deadbeat 1970s motel, also evokes Raymond Carver's short story 'Put Yourself in My Shoes', with its characteristically banal first line: 'The telephone rang while he was running the vacuum cleaner.'

Hardy's pictures, like Carver's stripped-back writing, offer only the sketchiest outlines of broader narratives. In the Oxford

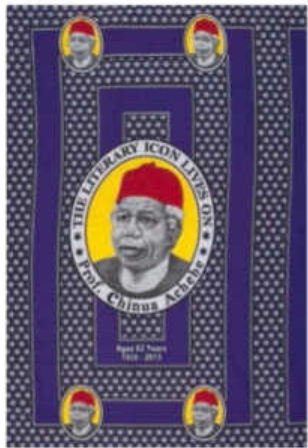
exhibition there is a large photograph of an institutional-looking blue wall covered in a galaxy of tiny pieces of coloured paper. Once they were memos, statements and reminders; now they offer only the faintest traces of human actions. There is something haunting about all this because, however trivial they may appear, they remind us that it is in the footnotes and asides that the real business of living takes place.

Recently Hardy has allowed her constructions to break free of the frame and become sculptural installations, often incorporating sound works. Rickety-looking wooden sheds are balanced on bits of MDF and concrete blocks.

An abandonment was accountable for the accumulation of acid after dark/punctuated remains is the title of a joyful collection of sculptures and a sound piece set in a floor-to-ceiling mustard-carpeted room. Old VHS tape is glued on wood to form delicate curtains that shiver and buckle in currents of air. Crumbly blue plaster and ribbons of carpet lie on the floor in a state of entropy that brings to mind the work of the post-Minimalist artist Robert Morris. The sound consists of Hardy's voice listing all the possible titles for artworks she has rejected in the past. But then nothing is ever really rejected or discarded by Hardy. Her words, just like the objects in her studio, accrete, coalesce and grow meaning until they encompass all the stuff of life. **ANNE HARDY: FIELD** runs until 10 Jan, Tues-Sat 11-6, Sun 12-5, 24 & 31 Dec 11-4, 28 Dec 12-5 ■ **JESSICA LACK** is a freelance arts writer



Top: *An abandonment was accountable for the accumulation of acid after dark/punctuated remains*, 2015, sculptural installation with audio. Above: *Pitchblack - A scoop with a shelter*, 2015, sculptural installation with audio



1 Light box – Richard Caldicott, *Untitled #11*, 2015, at Atlas.

2 Things don't always fall apart – Chinua Achebe cloth, at the British Library.

3 Grave undertaking – George Basevi's view of the Soane tomb, 1816, at the Soane Museum. 4 Legal aid – Rodolphe A. Reiss's 1925 demo of metric photography, at the Photographers' Gallery.



5 Brooch the subject – Paul Iribé, aigrette, 1910, at the V&A. 6 Virginals territory – Johannes Vermeer, *The Music Lesson*, c1662-65, at The Queen's Gallery. 7 High minded – the yogi and poet Milarepa in a mountain cave, Tibet or Bhutan, 18th century, at the Wellcome Collection



LONDON

ATLAS DORSET ST, W1 *Until 30 Jan. Mon-Fri 10-6, Sat 11-5.* A history of the photogram, featuring Christian Schad's 1918-19 'Schadographs' of litter scavenged from the streets of Zurich, and Berenice Abbott's 1950s wave patterns.

BEAUX ARTS MADDOX ST, W1 *Until 23 Jan. Mon-Sat 11-6.* Armitage, Chadwick, Frink, Moore and other sculptors concerned with the human form: naked and vulnerable, weighed-down or battle-scarred, mythical or metaphysical.

BRITISH LIBRARY EUSTON RD, NW1 *Until 16 Feb. Mon, Wed-Fri 9.30-6, Tues 9.30-8, Sat 9.30-5, Sun 11-5.* Books, textiles, artefacts and sound recordings documenting West Africa's literary, political and religious histories.

DOMINIQUE LEVY OLD BOND ST, W1 *Until 16 Jan. Tues-Sat 10-6.* When Gerhard Richter strolled into a Düsseldorf hardware store in 1965 and came across a display of paint charts, his work made a volte-face. The impact is documented in this impressive loan exhibition of his 'Colour Chart' paintings of 1966 and 1971.

FAIR & CO 9 HILLGATE ST, W8 *Until 19 Jan. Wed-Sat 12-6. Ring 07971 572015 for appointment.* Curators Flora Fairbairn and Philly Adams have chosen the artworks to be shown in rotation in a new house designed by Seth Stein Architects.

FOUNDLING MUSEUM BRUNSWICK SQUARE, WC1 *Until 3 Jan. Tues-Sat 10-5, Sun 11-5.* The 'fallen' woman in fact and fiction. Victorian prints, stereoscopes and paintings are counterpointed with the true stories of those who gave up their babies to the Foundling Hospital.

MARLBOROUGH FINE ART ALBEMARLE ST, W1 *Until 23 Jan. Mon-Fri 10-5.30, Sat 10-4.* The female form remains Allen Jones's subject (or object). I can do without bikini-clad sculptures and Kate Moss body-casts, but most of these totemic new works in curved painted timber or Perspex are more abstracted and seductive.

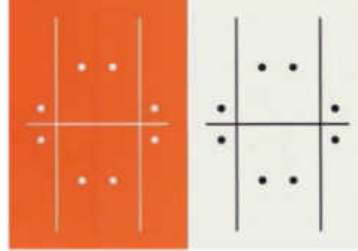
NATIONAL GALLERY TRAFALGAR SQUARE, WC2 *Until 10 Jan. Mon-Thurs, Sat, Sun 10-6, Fri 10-9.* Goya portraits. See Nov issue. *Until 14 Feb*, new research on Botticini's Palmieri altarpiece, a vast panel depicting Heaven as a blue-and-gold arena crowded with saints and angels.

NATIONAL PORTRAIT GALLERY ST MARTIN'S PLACE, WC2 *Until 10 Jan. Mon-Wed, Sat, Sun 10-6, Thurs, Fri 10-9.* Particular people, rather than anonymous attenuated types, are the caged, spectral subjects of these Giacometti portraits.

OCTOBER GALLERY OLD GLOUCESTER ST, WC1 *Until 23 Jan. Tues-Sat 12.30-5.30.* Work by troubled English artist Gerald Wilde (1905-86): intestinally tangled imagery, strong colours and bold lines reminiscent of CoBrA.

PANGOLIN LONDON KINGS PLACE, N1 *4 Dec-16 Jan. Mon-Sat 10-6.* Merete Rasmussen's ceramic loop sculptures.

1



THE PHOTOGRAPHERS' GALLERY RAMILLIES ST, W1 *Until 10 Jan. Mon-Wed, Fri, Sat 10-6, Thurs 10-8, Sun 11-6.* Photography as courtroom evidence – from Alphonse Bertillon, inventor of the mug shot, to the digital reconstruction of a 2012 drone attack. *Plus*, Noémie Goudal (*Wol* June 2010) continues to photograph her own enigmatic, monolithic constructions against natural backdrops. *Until 16 Jan*, cold comfort in the Print Sales gallery: Evgenia Arbugaeva records the life of an Arctic meteorologist.

PILAR CORRIAS EASTCASTLE ST, W1 *Until 14 Jan. Mon-Fri 10-6, Sat 11-6.* Sabine Moritz's paintings about the aftermath of war were inspired by Robert Capa's pictures of Ukraine.

THE QUEEN'S GALLERY BUCKINGHAM PALACE RD, SW1 *Until 14 Feb. Mon-Sun 10-5.30.* A rat nibbling at a discarded apple, a pair of shoes kicked off on a polished tiled floor: marvel at the extraordinary attention to ordinary details in HM's exquisite, witty Dutch genre paintings. *Plus*, Thomas Rowlandson caricatures.

ROCA LONDON GALLERY STATION COURT, SW6 *Until 23 Jan. Mon-Fri 9-5.30, Sat 11-5.* For Philip Treacy, it's pheasant feathers; for Daniel Libeskind, his Polish mother's 1950s underwear designs. This show plumbs the childhood encounters, sensations and memories that shaped the work of six design luminaries.

SIR JOHN SOANE'S MUSEUM LINCOLN'S INN FIELDS, WC2 *Until 26 March. Tues-Sat 10-5.* Death becomes him: Soane's collection of designs for funerary architecture betrays his fascination with mortality, memorial and monument.

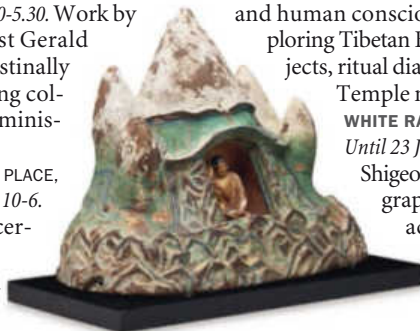
V&A CROMWELL RD, SW7 *Until 10 Jan. Mon-Thurs, Sat, Sun 10-5.45, Fri 10-10.* Scholarly but no less enthralling show of Indian textiles. See Nov issue. *Until 21 Feb*, a newly identified picture of the 'glazed fowl-house' that served as her studio features in a bicentennial survey of Julia Margaret Cameron photographs. *Until 28 March*, precious jewels from the Al-Thani Collection. *Until 24 April*, the RIBA gallery fêtes Arts and Crafts linchpin Philip Webb.

WADDINGTON CUSTOT GALLERIES CORK ST, W1 *Until 30 Jan. Mon-Fri 10-6, Sat 10-1.30.* Peter's friends: Blake's portraits of patrons, pop-culture icons, wrestlers and tattooed figures.

WELLCOME COLLECTION EUSTON RD, NW1 *Until 3 Jan. Tues, Wed, Fri, Sat 10-6, Thurs 10-10, Sun 11-6.* The cloud of unknowing: a pink-and-yellow mist engineered by artist Ann Veronica Janssens, the first in a series of shows about perception and human consciousness. *Until 28 Feb*, exploring Tibetan Buddhism via sacred objects, ritual diagrams and the Likhang Temple murals.

WHITE RAINBOW MORTIMER ST, W1 *Until 23 Jan. Tues-Fri 12-6, Sat 12-5.* Shigeo Anzai's dynamic photographs of the avant-garde in action at the 10th Tokyo Biennale in 1970.

7





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OUTSIDE LONDON

BATH HOLBURN MUSEUM Until 24 Jan. Mon-Sat 10-5, Sun, bank hols 11-5. Ore inspiring: gold – its physical properties and symbolic power – is the subject of this show of Royal Collection treasures. Plus, a single-sheet paper-cut sculpture by Nahoko Kojima. Until 28 March, 'All the geniuses of the age are employed in designing new plans for dessert': Michael Eden (*Wol* June 2008) had Walpole's *bon mot* in mind while making his latest 3D-printed objects.

BIRMINGHAM IKON Until 17 Jan. Tues-Sun, bank hols 11-5. Fiona Banner revisits early projects and develops new ones – such as commissioning a war photographer to take pictures of London's financial district, observing aggression, tribal behaviour and survivalism.

EAST WINTERSLOW NEW ART CENTRE, ROCHE COURT Until 31 Jan. Mon-Sun 11-4. Lyrical late paintings by Ceri Richards (1903-71).

EDINBURGH PALACE OF HOLYROODHOUSE Until 7 Feb. Mon-Sun 9.30-4.30. The emergence of a distinctive Scottish school of art in the late 18th and 19th centuries: Ramsay, Wilkie et al.

SCOTTISH NATIONAL GALLERY OF MODERN ART Until 10 Jan. Mon-Sun 10-5. Whaam! Three rooms of Lichtenstein. Until 26 June, paintings and sculptures of 1885 to 1965 by 'Modern Scottish Women' both familiar and little-known; dodgy premise, but intriguing work.

SCOTTISH NATIONAL PORTRAIT GALLERY Until 10 Jan. Mon-Wed, Fri-Sun 10-5, Thurs 10-7. Heads up: portrait sculpture of all shapes and sizes. Squint at a James Tassie portrait gem (c1780) or gaze up at Stephan Balkenhol's *Large Man* (1988), carved from a single tree trunk. Until 24 April, essays on Scottish identity by photography collective Document Scotland.

GATESHEAD BALTIC Until 10 Jan. Mon, Wed-Sun 10-6, Tues 10.30-6. The home as refuge is a central theme of Hannah Collins's large unframed photographs. Until 28 Feb, B. Wurtz's use of his initial as forename – 'partly because it's shorter to write' he says – also recalls Duchamp's pseudonym 'R. Mutt'; like the ready-made master, Wurtz assembles his sculptures from throwaway materials, in his case to comment on extreme consumption. Plus, Brian Griffiths's installation of architectural models constructs a fantasy world around the Hollywood actor Bill Murray.

MANCHESTER THE WHITWORTH Until 3 Jan. Mon-Wed, Fri-Sun 10-5, Thurs 10-9. Richard Forster's 'photocopy-realist' pencil drawings. Until 10 Jan, travel through space and time as a lump of quartz via Bedwyr Williams's eccentric installation of films and floating objects. Until 31 Jan, textiles as a tool in gender and identity politics, with work by Dorothea Tanning, Grayson Perry, Cornelia Parker and Ghada Amer.



7

NOTTINGHAM DJANOGLY GALLERY Until 28 Feb. Tues-Sat 11-5, Sun 12-4. An archive of drawings, tools and photographs of the sculptor's purpose-built studio in Dorset accompanies this comprehensive survey of Elisabeth Frink's rough bronze animals and warriors.

OXFORD ASHMOLEAN MUSEUM Until 10 Jan. Tues-Sun, bank hols 10-5. Jenny Saville adds a postscript of contemporary work to a show of over 100 magnificent drawings by Venetian masters, a collaboration with the Uffizi in Florence and Oxford's Christ Church.

PLYMOUTH CITY MUSEUM & ART GALLERY Until 16 Jan. Tues-Fri 10-5.30, Sat 10-5. Gerhard Richter's photographic *48 Portraits* (1971-98) is the centrepiece of this 'Artist Rooms' showcase. Plus, a newly acquired Reynolds sketchbook of 1750-52, when the Plymouth-born artist was studying in Rome.

SALISBURY SALISBURY MUSEUM Until 16 Jan. Mon-Sat 10-5. Woven and printed textiles, patterned ceramics and prints by decorative artist John Hinchcliffe (1949-2010).

WAKEFIELD THE HEPWORTH Until 24 Jan. Tues-Sun, bank hols 10-5. Best known for her wood engravings, Gertrude Hermes (1901-83) also produced sculptures of twisted or knot-like organic forms in terracotta, stone and wood. Plus, Enrico David's bizarre, distorted figures, often encased in blobby cocoons, are suspended from the ceiling, propped against walls or stretched out along the floor.

WOKING THE LIGHTBOX Until 17 Jan. Tues-Sat 10.30-5, Sun 11-5. Quentin Blake illustrations. Until 31 Jan, human bodies in works from the Ingram Collection: by Epstein, Reg Butler, Leon Underwood, Michael Ayrton.

FRANCE LENS LOUVRE-LENS 5 Dec-29 Feb. Mon, Wed-Sun 10-6. Celebrating the *fête galante* and the pastoral, with paintings by Watteau and Boucher, furniture, ceramics, and costumes adorned with pompoms and mirrors. Until 21 March, change of state: art inspired by Ovid's *Metamorphoses*, from antiquity to the present.

PARIS GRAND PALAIS Until 11 Jan. Mon, Thurs-Sun 10-8, Wed 10-10. How Elisabeth Vigée-Le Brun exploited her own image to display her mastery of both portraiture and motherhood.

NETHERLANDS THE HAGUE GEMEENTEMUSEUM Until 3 Jan. Tues-Sun 11-5. Low Countries, high colour: the response of Dutch and Belgian painters to Modern art's electrifying palette.

USA LOS ANGELES HAMMER MUSEUM Until 24 Jan. Tues-Fri 11-8, Sat, Sun 11-5. Crisp, clear, almost perceptibly cold Canadian landscapes by

Lawren Harris (1885-1970).

NEW YORK THE WHITNEY Until 17 Jan. Mon, Wed, Thurs, Sun 10.30-6, Fri, Sat 10.30-10. Buzzing crowd scenes and sensitive portraits by Jazz Age artist Archibald Motley. Until 7 Feb, a Frank Stella retrospective ■

1 Canada water – Lawren Harris, *Lake Superior*, c1923, in LA. 2 Mary of Scots – William Dyce, *The Madonna and Child*, 1845, in Edinburgh. 3 Lawn association – Cecile Walton, *Eric Robertson and Mary Newbery*, 1912, in Edinburgh. 4 A bull in china – Jean René Gauguin, *The Abduction of Europa*, 1925, in Lens. 2



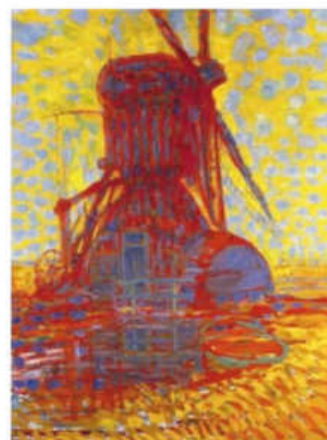
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5 In the bags – B. Wurtz, *Untitled*, 2012, in Gateshead. 6 Fire sails – Piet Mondrian, *Mill in Sunlight*, 1908, in The Hague. 7 Roar material – gold tiger's-head ornament from Tipu Sultan's throne, 1785-93, in Bath

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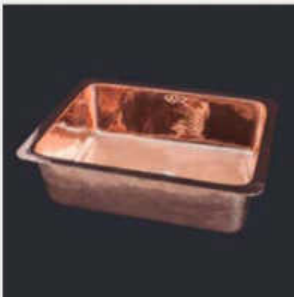


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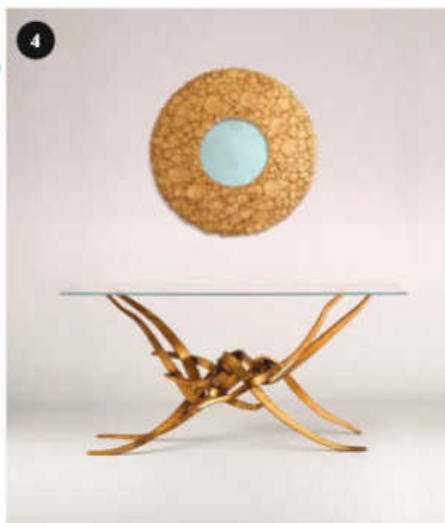
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5. **PAUL HARDY ANTIQUES** trades in selected antique and 20th century furniture, lighting, silver including Charles Horner, and carefully chosen decorative items from the showroom at 7 Castle Street, Bampton Devon as well as online at www.hardyantiques.co.uk For more information, including shop opening times, visit the website or email hello@hardyantiques.co.uk

6. Founded 10 years ago, **THE GREEN BOUGH COMPANY** focuses on distinctive British and Continental country furniture and folk art. Pictured is a charming 19th century wood horse with original paint traces and leather work. Naively-crafted, he hails from Scandinavia, £495. Visit www.greenboughcompany.com email info@greenboughcompany.com for more information.

7. **FOREST BAILIFF**. Sculptor Max Woodruff presents, 'Devon the deer'. Construction welded marled steel, antlers approx span 2 metres, stainless steel. For further information, contact Interiors@forestbailiff.co.uk or call 020 8947 5115.

8. **FOSTER & GANE**. Unusual curated design, including this rare 1930s Danish quarter-sawn oak writing table with smoked oak panels, by Ernst Kuhn. Open by appointment. Call them on 01777 705951 or 01494 269 829 visit their website www.fosterandgane.co.uk email info@fosterandgane.co.uk find them on Instagram @fosterandgane

9. **MANORMONKEYS ANTIQUES** offers an eclectic range of traditional antiques and unusual decorative items. With over 30 years' experience, they search the country for unique, quality items to sell from their Worcestershire showrooms and countrywide via their website www.manormonkeys.co.uk Visit or call them on 01386 861430 for courier quotes and enquiries.



LORFORDS
ANTIQUES • INTERIORS • CREATED

10. THREE ANGELS interiors offers an eclectic selection of unique antiques, specialising in French furniture. They stock a wide range of decorative items including chandeliers, mirrors, beds, armoires, chairs, Persian rugs and architectural salvage. Visit them at www.vintage-charm.co.uk or call 01273 958975 to find out more.

11. LIONHEART INTERIORS offer online antique and vintage furnishings. Unique decorative statement pieces for contemporary and traditional spaces, carefully selected for style and quality. Featured, a rare and magnificent Gillows Georgian architects' desk, with a double rising top, a pull out interior containing alphabetically inlaid compartments, lifting writing slope with original leathers and Bramah locks. Visit www.lionheart-interiors.co.uk email info@lionheart-interiors.co.uk or call 07792 053 690.

12. LORFORDS offers the most extensive choice of decorative and country house antiques in Europe. A unique and unrivalled collection of beautiful pieces are displayed in converted aircraft hangars and an old bus garage in and around Tetbury. View their range at www.lorfordantiques.com and join the newsletter to receive a £1000 voucher to spend online (subject to minimum spend). T&Cs apply.

13. THE STONEHOUSE EMPORIUM in Whitby, stocks a carefully sourced selection of Art Deco and Mid Century Modern lighting, ceramics and mirrors, a high-quality collection of musical instruments, and make the vintage Italian accordion glass topped coffee tables, as featured. Each one is unique, £745-£950. Visit www.thestonehouse.co.uk or call 07717 407567 to find out more.

14. SALISBURY ANTIQUES presents this exceptional Victorian satinwood and mahogany banded two door bookcase, a fantastic new

addition to Salisbury Antiques. To find out more, call 01722 410634 or visit www.salisburyantiquescentre.com

15. W SITCH & CO. Working in the trade since 1776, the Sitch family moved to their current premises in the 1870s from where they continue to specialise in the reproduction and renovation of antique lighting, be it the repair, rewiring or renovation of your own light fitting, or by offering you one from their selection of thousands of antiques or one of their reproductions which are made on the premises following traditional techniques. For further information, visit them at 48 Berwick Street, London W1F 8JD, call 020 7437 3776, or browse www.wsitch.co.uk

16. THE PERIOD PIANO COMPANY take pride in offering for sale instruments that cannot be found elsewhere, such as this rare early 19th Century grand piano by Freudenthaler, Paris, dated 1809. All instruments are restored to the highest standard by this company who are the only holders of the Royal Warrant as piano restorers to HM the Queen. Call 01580 291393 or visit www.periodpiano.com to find out more.

17. STOCKS AND CHAIRS ANTIQUES COLLECTION is a long-established family-owned business, specialising in the finest English antique furniture. Stocks and Chairs also produces its own range of bespoke hand-dyed classic leather chair and settees. Visit the website to see their beautiful creations at www.stocksandchairsantiques.com or call 07970 010512 for more details. Stocks and Chairs deliver worldwide.

18. ANTOINE CANDAU presents a French 1940's coffee table designed by André Arbus, part of his Art & Antiques collection, now displayed online. Antoine Candau has been supplying designers and avid collectors worldwide with antiques and decorative at competitive prices for more than 35 years. To enquire, visit www.antoine-candau.com or call 07771 761 481.



19. HENRIETTA PAINE is a Devon based artist. Her painting ranges from still life, life and landscape in subject matter. Her work is thoughtful and highly energised, using simple compositions that exude both warmth and style. Her work has gained national and international praise. She is currently exhibiting her work in the Gagliardi Gallery London on the King's Road. For further information on her work visit www.henriettapaineart.org.uk

20. MARK VICE is a contemporary Scottish artist living and working in Edinburgh. Driven by a fascination with pop culture, his eclectic artwork celebrates celebrity, drag queens, gay life and fashion in an explosive pastiche of styles and glossy pop imagery. Visit Mark online at www.markviceart.com reach him via email info@markviceart.com or call 07495 461 812. Commissions are available on request.

21. GALLERY OF MODERN ART also known as GOMA hosts internationally acclaimed artists from an array of genres, styles and mediums, offering a large collection of choice within its contemporary form, including variations of pop art, street art and modern art. Visit www.galleryoma.com For more information call Susan Ferreira 07855 901276 or email info@galleryoma.com

22. GREGG BAKER ASIAN ART offers a fabulous collection of antique Japanese screens dating from 1500s-1900s. These exquisite pieces would make a beautiful addition to any home. Visit the gallery at 142 Kensington Church Street, London W8 4BN, call 020 7221 3533 or log onto www.japanesescreens.com for more information.

23. ATELIER MIKE. Mike's individual style echoes relationships and emotions. Acrylic and oil on canvas. He lives and works in Nice, France. For more information visit www.ateliermike.com or call +33 6 04 09 89 54.

24. Based in the Cotswolds for over 40 years, **ARTIQUE** has become one of the country's destination shops for people with a love for Asia. Featured, is an old marble Hindu statue 45cms tall, sitting on an architectural teak capital. For more information, visit www.artique.uk.com or call 01666 503597.

25. HENRIETTA DUBREY's painting 'Groovy' can be seen at the London Art Fair 20 – 24 January 2016, at the Business Design Centre Islington. This painting is part of a new body of abstract work which will be shown by her gallery, Edgar Modern, Bath. Dubrey studied at the Royal Academy Schools in London and her work is collected and esteemed by an increasing number of British and international buyers. Visit www.edgarmodern.com or www.henriettadubrey.eu to find out more.

26. JANE HAMILTON, portrait and figure sculptor. Her sculptures have energy and pathos; when doing a portrait, whether young or old, she approaches her work with the sensitivity and truthfulness needed for a likeness. To see more of Jane's work, visit www.janehamilton-sculpture.com or call 01295 750636.

1. The Large Edison pendant in Nickel (shown) is one of the fine industrial creations from THE LIMEHOUSE LAMP COMPANY's new 1900 collection. A range of over sixty vintage wall and ceiling lights inspired by the Industrial revolution. Handmade in their Sussex workshops in solid brass and most featuring true vintage filament lamps created exclusively by Ferrowatt USA. Their prices are highly competitive and products truly vintage. Visit www.limehouse1900.com or call 01273 497070 for a brochure.

2. MODECOR. Huge £225 discount on the reproduction of the 1956 Charles Eames Lounge chair and ottoman. Usually priced at £775, readers can grab a deal just for £550. This handsome chair is available in a choice of finishes including; palisander rosewood (pictured), oak plywood or walnut wood, as well as black (pictured), brown or white leather upholstery. Visit www.modecor.co.uk for the full range / colours. To claim your offer, visit www.modecor.co.uk email wsales@modecor.co.uk or call 020 3239 3902 and use code INTERIORS (while stock lasts).

3. PAD LIFESTYLE is an online lifestyle collective offering many unique and inspiring home and fashion brands from across the world. With so many chic, curious and eclectic pieces to find, such as this stunning rose gold Superstar mirror from Denmark, it's definitely worth a look. Visit www.padlifestyle.com or call 0131 225 9012 to find out more.

4. SCULPSTEEL, makers of bespoke metalwork for Architects and Interior Designers for over 20 years introduce a 4th piece to the Fonicha range; a burr oak and steel console. This piece is a collaboration between Sculpsteel and Robert Thompson's Craftsmen of Kilburn. For more information contact james@sculpsteel.co.uk call 01653 648033 visit www.sculpsteel.co.uk or call Simon at Robert Thompson's Craftsmen on 01347 869100.

5. SKULTUNA was founded in 1607 by King Karl IX of Sweden. Today Skultuna is still a purveyor to the Royal Court of Sweden. For over 400 years Skultuna has produced objects of the high quality in brass, always with the same sense of everlasting quality and design. This is the new frames design Lara Bohinc. www.skultuna.com

6. Renowned for her vibrant colours and bold patterns Amsterdam based artist and designer MARISKA MEIJERS is dedicated to creating original, uplifting designs. Based on her hand painted designs her collections of wallpaper, textiles, lamps and small furniture are authentic, welcoming and distinctive. Visit www.mariskameijers.com or call +31 2022 13056 to find out more.

7. BARNABY & CO. is an interiors and gifts destination featuring a range of products made by independent designers, makers and small brands. Focusing on quality, contemporary homewares, their range showcases a wealth of design talent for the modern home. Visit www.barnabyco.com or follow on @barnabyandco

8. Furniture and product designer REBECCA CHAN aims to highlight the hidden beauties in nature through her work. Her latest collection "Zephyr" includes a coffee table, stool and side table and was influenced by the qualities of wind movement. Each piece is hand built and carefully hand finished. Priced £150-£250. For more information visit www.rebecca-chan.com

9. MOGWAI DESIGN offers a captivating collection of furnishings crafted by Sarah Campbell in her studio on the Hebridean Isle of Lismore. Sarah combines print, appliqué and embroidery in her quirky depictions of her rural surroundings and invites collaborations with private clients and interior designers to create bespoke pieces designed to inject "wow" to a particular space. See www.mogwaiidesign.com for further information or call 01631 760117.

10. CHARMAJESTY offers exquisite handmade lampshades, linens, eiderdowns and lifestyle in collaboration with Bernard Thorpe fabrics. Make someones' Christmas 'Charmagical' with their monogram service. For the most luxurious Christmas gift ever visit www.charmajesty.com or call 01444 811620 for more information.



SKULTUNA
1607





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11. COLLECTIVELY ARTISAN LTD specialise in beautifully hand crafted, vibrantly coloured ceramics. Featured is the "Lava" colour blend showing various unique designs. Quote "WOIJAN" for 10% off your first order at www.collectivelyartisan.com or call 07540 840929, or visit their Bristol showroom.

12. OT&O HOME INTERIORS offer a unique insight into African culture through their unique home accessories.

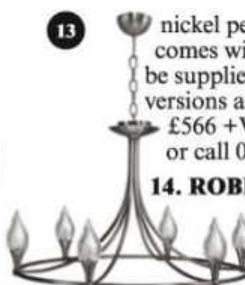
They provide a striking selection of authentic statement pieces, ranging from sculptured handmade rugs to fabric wall art. Use the Namibia Rug and Le Désir cushions to transform your personal space, visit www.otandohomeinteriors.com or call 020 3731 5473 for more details.



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13. TINDLE LIGHTING. This sleek satin nickel pendant light (CL727-6-SN) has a really contemporary feel. It comes with 6 shades that are available in various shapes. It can also be supplied with a satin brass or graphite finish and 3, 5 and 9 light versions are also available. It is 46cm high and 72cm wide. List price is £566 +VAT. For more information visit www.tindle-lighting.co.uk or call 020 7384 1485.



14. ROBERT LANGFORD's "in stock" collection is fast becoming an industry favourite. Visit the website

www.stock.robertlangford.co.uk to see exciting new arrivals like this Arlington Bedside in dark wood with a smart brass inlay. At 400mm wide, it's the perfect width for urban schemes. Visit 533 Kings Road, London, SW10 0TZ or call 0845 009 0203 to find out more.



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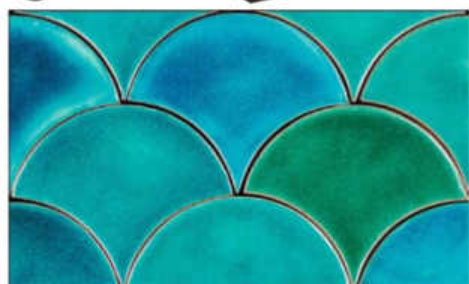
15. NAUTILUS DESIGN make industrial style coffee tables, constructed from reclaimed driftwood planks, each has its own inherent texture, shape and colour. For more information visit www.nautilusdesign.co.uk or call 01525 874055.

16. CAMERON DESIGN HOUSE was founded by designer Ian Cameron, who combines his Finnish heritage and London upbringing to create unique, contemporary and bespoke lighting. Handcrafted from their Primrose Hill (London) studio, Cameron Design House combines natural and man-made materials to create elegant pieces boasting strong sculptural aesthetics and conscientious design. To see more of their beautiful range, visit www.camerondesignhouse.com or call 07454 957240 for more information.



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17. THE DOUGLAS WATSON STUDIO offers high quality handmade and hand painted tiles using traditional techniques and a wide range of glazes, colours and styles, from historical and classical sources to original and contemporary designs. Panels and installations, for kitchens, bathrooms and fireplaces, are custom made for each client. For more information, call 01491 629960 or visit www.douglaswatsonstudio.co.uk



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18. SASHA TUGOLUKOVA is a London-based homeware brand striving to design unique and collectable pieces by working with the finest artisans in England. Inspired by nature and its forms the collection makes a stylish and sophisticated addition to any artful space. Visit www.sashatugolukova.com and pick through the exquisite selection of plates, teacups, saucers and mugs, or call 07795 201843 for commissions.



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19. Shown here is the Piazzetta Round M in Rosso Lava. Exclusively available from **ROBEYS**, this fabulous woodburning stove combines innovative technical features, like electronic power control, with stunning Italian design. Available in a wide choice of contemporary colours and installation types. Contact Robeys on 01773 820940 or visit www.robeys.co.uk for more information.

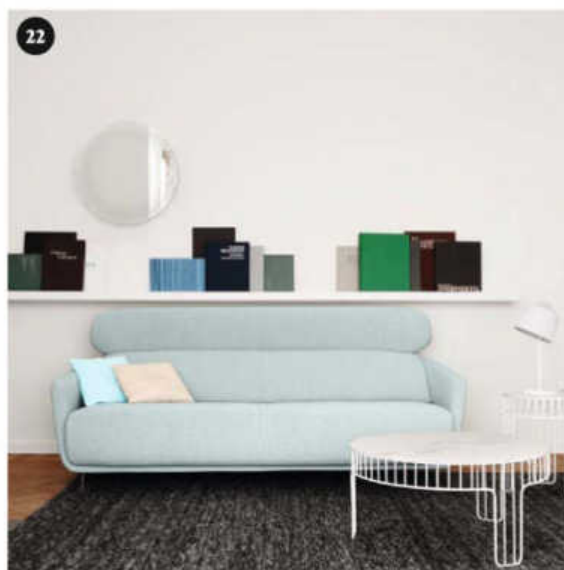
20. With a muted coastal colour palette and with a nod to Nordic living, **BTS INTERIORS + CONCEPT STORE** celebrates 'simple living by the sea'. As well as offering a carefully curated range of homeware, lighting and lifestyle products, an interiors consulting service is also available. Find them on Queen Street, Coleraine, Northern Ireland or online at www.btsconceptstore.com

21. CHLOE ALBERRY

specialises in door and cabinet fittings. Visit her London shop for a treasure trove of ideas for the home. Pictured here some of the fun kids collection, which has been racing out the door! Visit the shop at 84 Portobello Rd, London W11. Call 020 7727 0707 or visit www.chloealberry.com

**22. LIGNE ROSET**

distinguishes itself by its tradition of close collaboration with both established and emerging designers. Since 1860, this French family business matches its belief in design with technical innovation to present the consumer with highly innovative and contemporary furniture and home accessories. Call 020 7426 9670, email trade@ligne-roset-city.co.uk or visit www.ligne-roset-city.co.uk to find out more.



23. BY NOA GMBH sells and supports contemporary handmade objects from artisans located in Switzerland and Europe. Each product is unique or part of a small series. The demonstrated porcelain bowl of the "collection 08" from the Swiss ceramic artist Andreas Steinemann is also available in other forms and colours and is suitable for daily use. (W31cm x D22cm x H8cm) These bowls won the silver prize at the World Ceramic Biennale in South Korea. Available on www.bynoa.com or +41 52 741 40 40 to find out more.

24. NEVINA's products are handmade and you will be amazed at the intricate detail that has gone into some of the pieces. Their selection of contemporary high quality authentic and exotic home furnishings will ensure that your home is stylish, comfortable and more than ever peaceful... See the 'Copper Large Anka Floor Lamp' showcased. Visit www.nevina.co.uk or call 07500 73222 for more information.



25. THE WORKSHOP is a London-born Furniture Design Collective, and is the brainchild of architect Sebastian Mann of design agency Minale + Mann. The products acknowledge Mann's background in architecture and his obsession for specialist fabrication techniques. An emphasis on shape, texture and finishes makes up the refined industrial style. For more information, visit www.theworkshop-mm.com email sebastian@theworkshop-mm.com or call 020 3735 6470.



26. allCRAP. That's Chic, Recycled, Artisan, Pieces! Specialise in creating unique, raw and edgy recycled, up cycled and re purposed items for the home or garden. Their ethos is based around the belief, that only by combining the faults and failures of the past can you bring life and beauty to the present. Using materials foraged from beaches to the contents of granddads shed at a small local auction. Visit www.allcrap.co.uk Creations evolving daily Call 07753 114480.



27. THE WHITE KITCHEN COMPANY. A place for everything... and everything in its place, introducing The Larder Cupboard: Warm lacquered oak interior with solid oak spice racks and beautifully dovetailed drawers that glide out on silent runners. Your kitchen will welcome the comeback. Available at www.thewhitekitchencompany.com or call 01604 821003.



28. TRUNK SURFACES: Finlay Grey Oak chevron parquet, is a functional and timeless wood floor. The finish is fumed, limed and oiled to leave a warm grey hue. Trunk treats each parquet floor as a bespoke project ensuring a balanced, aesthetically pleasing finish. Parquet and plank floors are handmade to order for each client. Finlay grey oiled is without a doubt a stunning finish. To find out more, visit www.trunksurfaces.com or call 020 7498 9665.



29. LOUIS MONTROSE specialises in bespoke metalwork manufacture and restoration. This foldable luggage rack is ideal for use in hotels or at home. Made from stainless steel with brown leather straps it can be produced in other colours and sizes and can be folded up for easy storage when not in use. Visit www.louis-montrose.com or call 020 3006 8099 to find out more.





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30. Your Hut, Your Rules, No compromise. Focusing on off-the-beaten-track homeware finds, from wall art to rugs and lighting, bohemian-style pieces, ethnic rugs, quirky vases and a truly dazzling selection, **HUTSLY's** mission is to find and feature only the most exquisite things. Free UK delivery and 10% off with code WOI10. For more

information visit www.hutsly.com

31. LOVE & LIGHT are makers of beautifully designed, hand painted and handcrafted bespoke lamps and shades. All of their lamps are created to complement their surroundings; from traditional vintage to contemporary. They offer a personalised service to all of their clients from the Wiltshire based studio. Their latest Harlequins metals range in polished copper (picture above) is just one of a collection of stunning ranges featured on their website. Visit them on www.loveandlight.me.uk where you can find more information on all of their products or contact Nicky on 07990 567572 or email loveandlight.me.uk@gmail.com to arrange a consultation.

32. NORTHCOASTCOTTAGE JEWELRY DESIGN believes in making the world a better place and donates a portion of every sale to causes such as human rights, poverty, hunger, legal aid, animal welfare, wildlife preservation, the environment and cancer research. Customers can even direct where that portion of their purchase should go. Email NorthCoastCottage@gmail.com or visit the Etsy shop at www.etsy.com/shop/NorthCoastCottage to find out more.

33. This discreet cornice bathroom lighting manufactured in London by **DERNIER & HAMLYN** is practical and beautiful, complementing the room's styling while producing illumination that is both effective and restrained. It has a handcast bronze frame and concave opal shade diffusers. To discuss your bespoke lighting requirements, call Dernier & Hamlyn on 020 8760 0900 or visit www.dernier-hamlyn.com

34. Since 1983 all **REVIVAL BEDS** have been handmade by master craftsmen using time honoured techniques. There are 18 bed designs available in a number of painted and natural wood finishes (colour matching service available). Includes free delivery and installation, as well as a 10 year guarantee. Request a brochure at www.revivalbeds.co.uk or call 01777 869669 to find out more.



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35. This Winter, the **POOKY** people have added a fabulous new range of pendants in metalwork, blown glass and ceramics; and they've added desk lights and wall lights too! Just like their table and floor lamp brethren, the new range is as beautiful and affordable as ever. Everything is easily browsed at www.pooky.com and delivered free. Email hello@pooky.com or call them on 020 7351 3003 and their customer services team will help however they can.

36. SIMONJOHNDESIGNS offer a unique take on wallpaper. The digital printing process enables better measurement and combined with the quirky sense of detail to pattern of their profoundly deaf designer they highlight how the simplistic can exude masses of personality To find out more visit www.simonjohndesigns.com or email sales@simonjohndesigns.com



37. HAMPTON LIVING Bringing the relaxed elegance of the east coast to your home Hampton Living offers a range of interior design solutions, from traditional design services to online design packages. Choose only the services you require at set up front costs to tailor your bespoke package to your needs. Hampton Living also carefully source items for their online boutique selling furniture, home accessories and linens. www.hamptonliving.co.uk or call 07515 397956 for more information.

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38. MRS. LOVEGOOD was founded by Juliana Hurtado, a textile designer from Central Saint Martin's College of Art and Design in London. Juliana identified the need for clients to have unique items that connect their homes to the very essence of designing and making, natural materials and 100% handmade items. Featured is their alpaca collection first spun on a large shuttle loom and then hand finished with fun colour tassels. Check out their multiple colour combinations and other products at www.mrslovegood.com



39. FELT's unique collection of rugs, floor cushions and cushions are handmade by the nomadic peoples of Kyrgyzstan. From dazzling and bright to elegant and subtle, they suit both traditional and contemporary interiors. Viewing by appointment in London SW12 Call 020 8772 0358 or visit www.feltrugs.co.uk



40. SISSIBOX bridges the gap between art and design by creating interior pieces around thought provoking issues. Under the theme of "Money" Sissibox is launching their new conceptual fabric '£5 Note' which is a giant print of the current five pound note. UK printed on high quality 100% cotton half panama, '£5 Note' comes in three colours; stone, verdigris and charcoal. It is available in a choice of three cushion sizes as well as made to order curtains. Contact 07776 468648 or visit www.sissibox.com to find out more.

41. Anziniani, a stunning new collection of elegant designs hand printed on wool, velvet, silk and linen. Available through **BORDERLINE FABRICS**. Visit www.borderlinefabrics.com or call +44 (0) 20 7349 7196.



42. KMJC DESIGNS is a homewares brand born from a love of colour, a fascination with texture and a passion for print. Providing unique textile design across cushions and kitchenware, each of the hand-printed pieces is proudly made in London. Whether you are looking to add dynamic colour and beautiful fabrics into your space, or have a love of all things botanical, visit www.kmjcdesigns.com or call 07540 949639 for exclusive Christmas products, special gifts and free shipping for December.



43. GEORGIANA HODSOLL DESIGN presents an Art Deco mirror. 63cm diameter and a pair of 1970s Hardwood end tables 42cm diameter x 41cm high. Available at www.georgianahodsolldesign.com For further information on this furniture designer and finder visit the website, contact Georgie@georgianahodsolldesign.com or call 07 802 803 916.



44. SARAH LOCK LIGHTING produces a stunning range of decorative wooden lighting and exquisitely colourful shades. With an Arts and Craft aesthetic, each lamp is individually turned and painted, creating lamps which are unique in both form and colour, simple linen shades or brighter silk shades complement the lamps. Available to buy online. Visit www.sarahlock.com to view and purchase from the full range of lamps and shades.



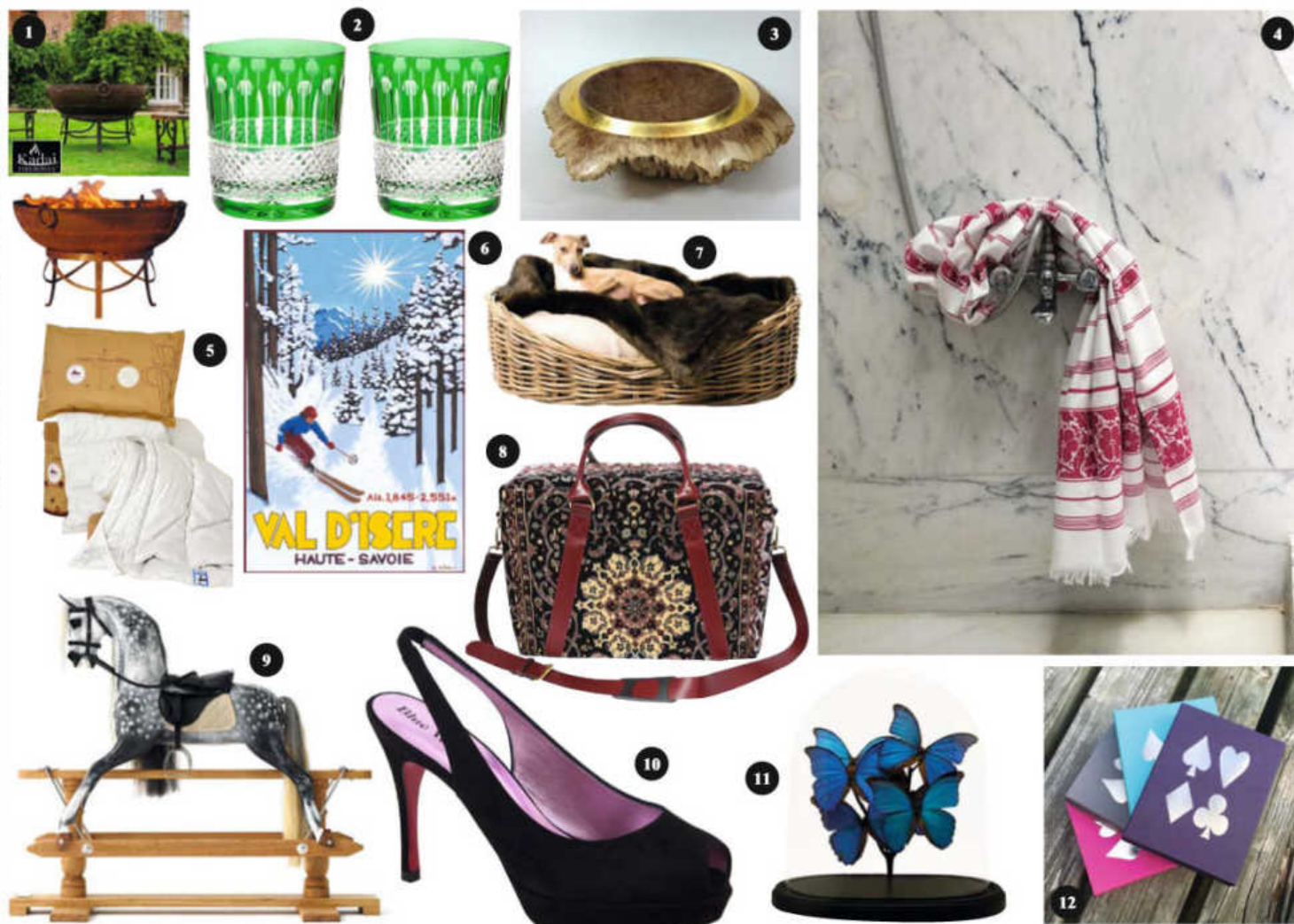
45. LIZARD ORCHID's Woodland Pheasant, lightweight, extremely life-like woodland animals in a brushed silver finish. Each chosen for their beautifully natural poise. These statement pieces are a quirky addition to this year's Hunter Wolf theme and will add humour to the table when hosting and entertaining. 36cm Woodland Pheasant £49. Visit www.lizardorchid.com



46. REASON HOME are inspired by the vibrancy and traditions of Indian textiles and works closely with skilled artisans to block-print, by hand, their exclusive designs onto natural fabrics. From stylish accent cushions to luxurious soft quilts and bathroom accessories, they have adapted classic Indian designs into exclusive, contemporary products for urban lives. For more information, visit www.reasonhome.co.uk or call 07740 102549.

47. DAGMAR DESIGN source and restore high-end 20th century Scandinavian furniture. Pictured is the 'Boomerang' chair, £1,995, designed in 1959 in Denmark by Peter Hvidt & Orla Mølgaard-Nielsen with teak frame, brass legs and new cushions covered in Kvadrat Hallingdal wool fabric. For more information, visit www.dagmar-design.com or call 07894 008302.





1. LUXURY OUTDOOR LIVING WITH KADAI FIREBOWLS®. The award-winning original Kadai Firebowl® is a beautiful and versatile antique BBQ/fire bowl handpicked from India, steeped in history and character. Special World of Interiors offer – 10% discount off all 80cm – 180cm original Kadai Firebowl® with a Tudor stand (valid until the end of January 2016). Fall in love with outdoor living. Call 01694 771800 email info@kadai.com or visit www.kadai.com

2. GURASU is a new generation of fine crystalware makers. By championing the best of Britain's young designers to hand cut their designs in England and the Czech Republic, using traditional techniques, they aim to offer luxury collections that bring a fresh maximalist aesthetic to modern homes. For Birds of Paradise whisky tumblers from £64 for set of 2, call 020 3664 8694 or visit www.gurasu.co.uk To enjoy a 15% discount, apply the unique World of Interiors' code WOIGiftforXmas15 at the checkout.

3. MOTH AND MIRROR creates exquisite gilded décor and gift items. They specialise in hand-turned wooden bowls and art objects. Every piece is unique and beautiful, ranging from the small and precious to dramatic statement pieces. Bespoke commissions are also welcome. For more information, visit www.mothandmirror.com email info@mothandmirror.com or call 07960 587192.

4. OTTOMANIA. This beautiful hammam towel with woven floral pattern is from Ottomania's hammam towels collection. A stylish, classic looking towel which, after washing, becomes even more beautiful. This hammam towel looks wonderful in the bathroom and is available in different colours. For more information, see www.ottomania.nl or call +31 23 737 04 26. Also available wholesale.

5. PENROSE PRODUCTS produce luxury bedding and soft furnishings using Alpaca fibre. This rare wool produces some of the softest products and gives amazing comfort. The family run business uses sustainably sourced materials to hand make all of their products to the highest quality. For more information, visit www.penroseproducts.co.uk or call 08451 257222.

6. PULLMAN EDITIONS designs, commissions and publishes striking original posters which capture the enduring appeal of Art Deco. Their newly-commissioned posters feature winter sports, glamorous resorts around

the world, and the world's greatest historic automobiles. All £395 each. Call 020 7730 0547 or view and buy online at www.pullmaneditions.com

7. Beautiful bedding for dogs by award-winning British designers, CHARLEY CHAU. Classic greywash rattan dog basket available in five sizes, shown here dressed with a deep-filled luxury mattress in stone and faux-fur dog blanket in brown bear. Machine washable everything. Available from www.charleychau.com or call 0161 848 8702 for more information.

8. CARPET BAGS. Gorgeous Carpet Bags are an ideal stylish and unique gift option. These individually hand crafted treasures are made in the heart of East Anglia using velvety soft yet tough viscose and cotton rugs. With a number of different traditional carpet designs to choose from and a range of styles from small shoulder bags and handbags to big Gladstone bags there is something for everyone. Buy online at www.carpetbags.co.uk or call 01379 687690 for details.

9. STEVENSON BROTHERS make stunning rocking horses to match discerning clients' dreams and interiors in their workshops in Bethersden, Kent. Family crests can be embroidered in saddle cloths, secret locking compartments and hidden drawers included. Suitable for all ages, many of their clients are adults, who didn't have one as a child. Perfect heirlooms for grandparents to keep at home for visiting family. Christmas Orders now being taken. Contact 01233 820363 or visit www.stevensonbros.com to find out more.

10. BLUE VELVET, the home of contemporary and luxury footwear direct from the heart of Europe. Always one step ahead, they have established themselves on their quality and first-rate service. Visit them at 174 Kings Road, SW3 4UP or call 020 7376 7442. Buy online at www.bluevelvetshoes.com

11. BUTTERFLY DOMES. Glass domes filled with butterflies. For more information, visit www.butterflydomes.co.uk or call 07951 110147.

12. BRIDGE IN THE BOX specialise in premium quality playing cards that are unique in style and colour. Choose from a wide range of beautiful shades available to mix and match in their new double sleeved card boxes. For more information visit www.bridgeinthebox.co.uk or contact 01295 298031.

THE WORLD OF INTERIORS

In the USA: Condé Nast
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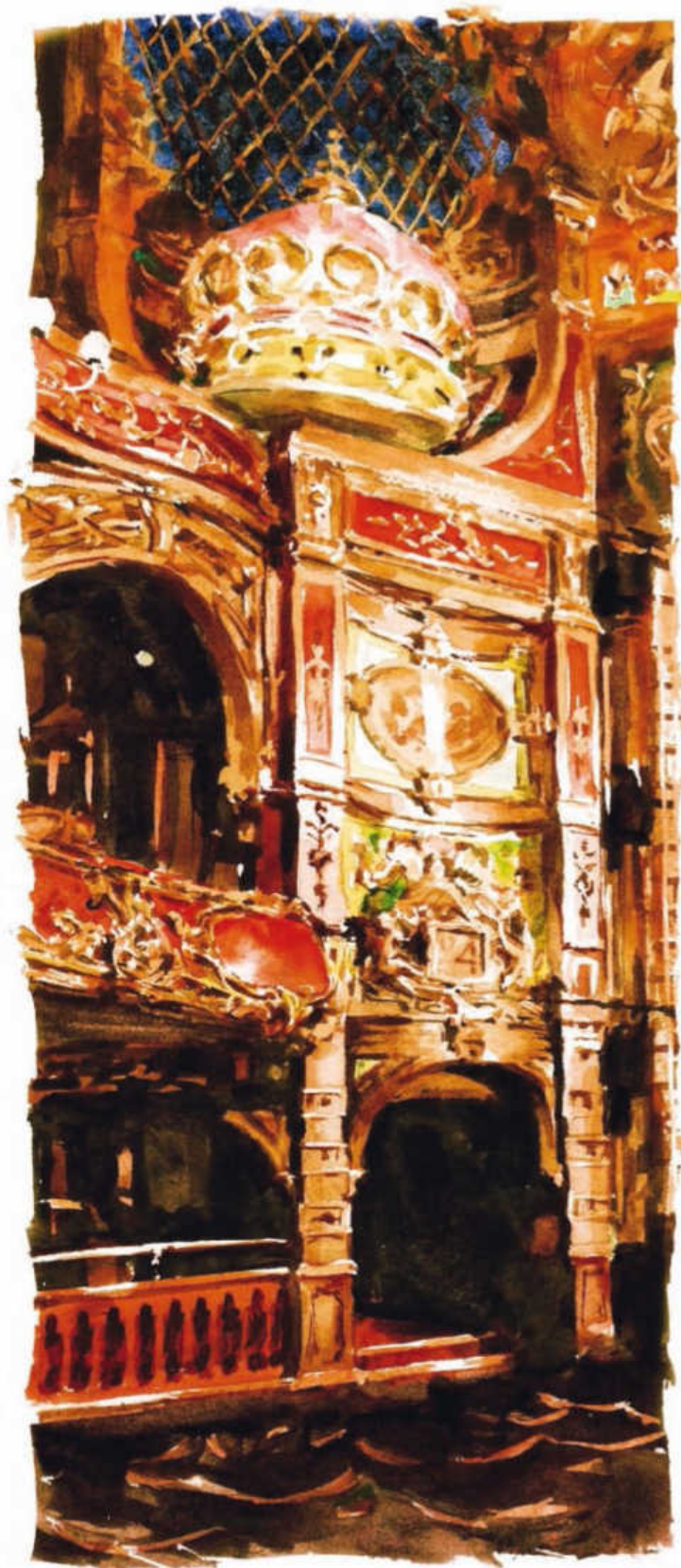
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TRICKS AND TREATMENTS

WHEN IT COMES TO REVIVING THE PAINTWORK OF HISTORIC ARTS BUILDINGS, AUTHENTICITY OFTEN CALLS FOR A BIT OF ARTIFICE. WHETHER IT'S IMITATING SMOKE STAINS WITH AMBER GLAZES OR CONJURING 'TIMES PAST' WITH FAMOUS PAINTERS' PALETTES, JOHN HINTON REVEALS HIS SECRETS



The radical impresario Roland Muldoon had saved the Hackney Empire, a glorious Edwardian theatre in east London, from the indignity of use as a bingo hall between 1963 and 1984. He had revived it as a venue for variety performance, and raised £15 million pounds to fund an extensive renovation project. Construction was underway, but his biggest concern was the colour scheme.

The 1960s paint job was in a desperate state, but the trademark brash reds, greens and magentas had, by default, become the 'look' of the Hackney Empire. Everyone was reluctant to make a change. One might think that the theatre should have been restored to its original state, but analysis showed that the colours used in 1901 were a blend of light creams and pinks. No-one wanted these back.

I've come to expect this kind of problem. I am an architect with a fine-art background, and have designed colour schemes for arts buildings around the UK, working with the renowned theatre architect Tim Ronalds. We've found that when dealing with old playhouses, a certain level of artifice is sometimes needed – even when the aim is to retain a sense of history. Authenticity is a relative term.

For example, at the Kings theatre, Southsea, some wanted a return to the original scheme in cream and pale green, while others desired something altogether warmer (they won). At the Regent Street cinema, University of Westminster, the problem was that the Victorian auditorium had been completely relined in the 1920s, and painted over with white emulsion in the 1980s. Cost constraints prohibited the removal of the 1920s plasterwork, so redecoration had to supply the missing sense of history.

At the Hackney Empire, the solution lay as much in the method of paint application as in the choice of palette. So as not to lose a century's worth of surface patina, the new paint was applied using coloured transparent glazes to achieve depth and texture, carefully tuned to each location; the technique should never be obvious. On balcony soffits, decades of nicotine build-up were recreated with amber glazes. In the opulent plasterwork we left the deeply impregnated dirt as a background to new gold highlights. High up on the builders' scaffolding, surrounded by the swirling Neo-Baroque ornament, it was a privilege to watch neglected details being magically revived at the hands of skilled decorators.

I find it helpful to reference paintings, and the modern style of the Empire's corner extension gave us some freedom. The earthy colours of Braque informed the new bar; Tiepolo's airy blues found their way onto the ceiling of the hospitality room; and the new stair borrowed Matisse's reds, oranges, purples and black. However, for the historic auditorium I drew on the low-toned, atmospheric palette of Walter Sickert. We kept red and gold as keynotes, and elements around the proscenium were picked out with playful 'fairground carousel' colours, evoking the bingo-hall scheme but with greater refinement. Alongside these, the Sickert-inspired browns, buffs and maroons added depth, richness and a feeling of 'times past' to the stronger colours. Importantly, the overall dark tonality worked well with the powerful modern stage lighting.

When the Empire finally reopened, people imagined that it had hardly changed. Thankfully, the character and atmosphere they remembered had survived the renovation; and new memories continue to be born there, night after night ■

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